

JULY  
1974



OLDE TIME



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# NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

COVER  
FEATURE:  
TATTED BRIDAL  
HEADPIECE  
PAGE 1

PEACOCK  
DESIGNS

TULIP QUILT  
BLOCK

1932 SWEATER  
BLOUSE

ROSE  
MEDALLION  
BOLERO

PATCHWORK  
BUTTERFLY

SEED AND BEAD  
JEWELRY

SIMPLE STOOL  
UPHOLSTERIES





# OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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*from your Editor*



Though a girl may be as modern as tomorrow in every other way, chances are she will still choose to be married in the traditional manner. Perhaps it gives a bride a sense of security to know that the path upon which she is about to enter is one well-worn by others who have gone before. For this special day, she puts aside her blue jeans and appears miraculously transformed as she comes down the aisle in an old fashioned gown of white. Tucked away somewhere in her finery you may be sure there are the "something old", "something new", "something borrowed" and "something blue" that proclaim her membership in a universal sisterhood. Fortunate indeed is the bride whose ensemble also includes something handmade!

The tatted headpiece shown on our cover can be made by anyone who knows how to tat. If there's someone you love soon to be married, here's an opportunity to make a meaningful contribution, and perhaps create a family heirloom. Directions are on page 1.

In response to numerous requests, we've included peacocks, both crocheted and embroidered, in this issue. We're also pleased to be able to bring you some embroidery patterns which are quite old. The luncheon cloth designs starting on page 25 were taken from perforated patterns. You can make them into hot-iron transfers by tracing on tissue and using a transfer pencil.

For our next issue, we've chosen a couple of old fashioned rag doll patterns, requested by many of our readers. We hope you've been using and enjoying the patterns in O.T.N., and we're always delighted to hear from readers, even though it is impossible to undertake a personal reply to each. Letters of general interest are selected for our Query and Quote section.

*Barbara Hall Pedersen*



# Materials:

3 12-inch white pipe cleaners, or 15 inches white covered stiff wire  
60-inch string of 3 mm white pearl beads  
75 yds. white No.20 crochet cotton  
No.12 crochet hook  
Tatting shuttle  
Embroidery needle  
Sugar starch

Bend 2 pipe cleaners to the shape of a horseshoe. Place 1 on top of the other, & wind thread around. Crochet over them, then double crochet back around. Tie & cut.

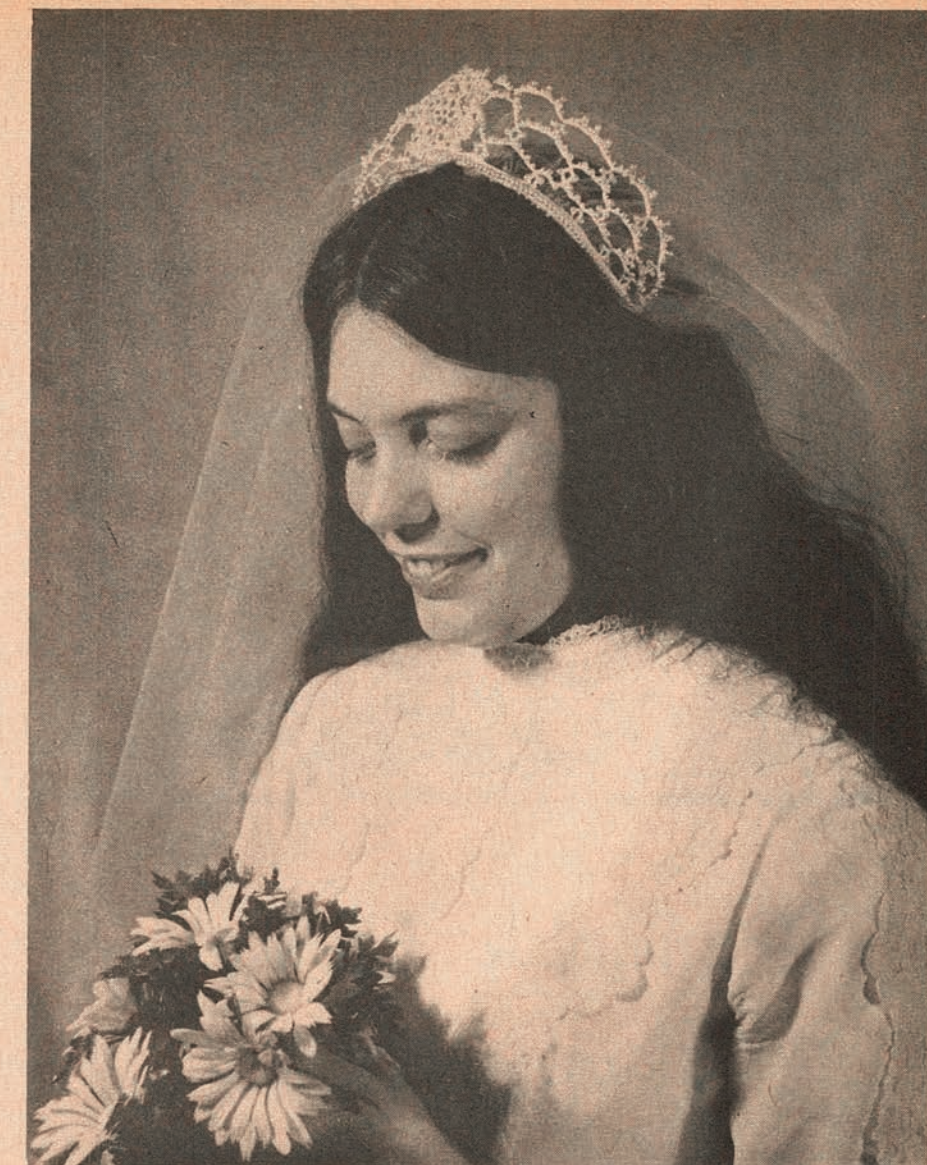
String 84 beads onto the ball thread, tie to shuttle thread; Make r of (3 d,p) 6 times, cl r. Draw thread through last p, -:- Ch 3 d, shove bead in place, 3 d,p, 3 d, shove bead in place, 3 d, j in next p; Repeat from -:- 5 more times. Tie & cut. (center small medallion). Make 6 more small medallions the same & join around, center p to center p of first small medallion, & next center p to corresponding center p at side. String 9 beads to ball thread & tie to shuttle thread, join in center p of small medallion top, left; Ch 3 d,p, 3 d, shove 3 beads in place, 3 d,p, 3 d, j in center p of next ch; Ch (3 d,p) 2 times, 3 d, shove 3 beads in place, (3 d,p) 2 times, 3 d, j in center p of 2nd ch; Ch 3 d,p, 3 d, shove 3 beads in place, 3 d,p, 3 d, j in next free p. Tie & cut. (Big front medallion.)

Fit a piece of pipe cleaner around medallion, and sew fast & to center of curved wire at bottom. String 230 beads onto ball thread & tie to shuttle thread.

Measure 1/2 inch from medallion, & join in crocheted edge; Ch 3 d, shove 1 bead in place, 3 d,p, 3 d, shove bead in place, 3 d, j in same place. (r) Make 4 more rings the same, evenly spaced, about 1 1/4 inches apart. J in 2nd free p from bottom, front medallion; Ch 3 d,p, 3 d, shove bead, 3 d,p, 3 d, j in p of r, -:- (Ch 3 d,p, 3 d, shove bead) 4 times; 3 d,p, 3 d, j in r. Repeat from -:- 3 times, (3 d,p, 3 d, shove bead) 3 times, 3 d,p, 3 d, j at end of wire. Make 4 rings in center picots of 4 chains.

J in next 'above' free p of medallion, -:- (Ch 3 d,p, 3 d, shove bead) 4 times, 3 d,p, 3 d, j in r. Repeat from -:- 3 more times, (Ch 3 d,p, 3 d, shove bead) 7 times, 3 d,p, 3 d, j at end of wire. Make 5 rings (1 in center of each ch).

J in p of medallion, just below of 3-bead group, Ch (3 d,p) 2 times, 3 d,



## TATTED HEADPIECE

as shown on our cover

shove 3 beads in place, (3 d,p) 2 times, 3 d, j in r, -:- (Ch "3 d,p" 2 times, 3 d, shove 3 beads in place) 3 times, (3 d,p) 2 times, 3 d, j in r. Repeat from -:- 3 times. (Ch 3 d,p, 3 d, shove 1 bead) 3 times, 3 d,p, 3 d, j at end of wire.

Sew a string of beads at base of crown. Starch with sugar starch, and fit over mold.

### Abbreviations

d ..... double stitch  
ch ..... chain

p ..... picot  
r ..... ring  
cl r ..... close ring  
j ..... join

### Sugar Starch Recipe

1 cup sugar

1/2 cup water

Boil until it spins a thread.

Dampen item. Immerse in starch. Squeeze slightly. Fit to mold & leave until dry.

Myrtle M. Hamilton, Ulysses, Pa.  
16948





# Peacock Design

## *In Filet-Crochet*

BY

OLIVE F. ASHCROFT

*The peacock is a favorite motif, always, whether for filet-crochet, embroidery or other work, and this design is an especially graceful one, and attractive either for a pillow-top, chair-back, door-panel or any purpose to which one may wish to apply it*

This piece, when worked with a thread giving five or six spaces to the inch, will measure about twenty inches, finer or coarser thread resulting, of course, in a square proportionately smaller or larger. If a certain size is required it will be

found an excellent plan to work several small samples, using different numbers of crochet cotton; then by counting the spaces in one inch the size of thread can be easily determined. Preserve the samples as they will be helpful in making other

similar decisions. It is quite vexatious, after completing such a piece of work for a special purpose, to find it too large or too small, and this is readily avoided by adopting the suggestion given.

Ecru crochet cotton was used for the square illustrated, with a hook which will carry the thread smoothly and result in the firm, even work characteristic of filet crochet when properly done. Make a chain of 317 stitches (from A to B, on the chart).

1. Tr in 8th st from hook, 103 more sp. Or, if preferred, the long foundation ch may be omitted, and the 1st row of sp made thus: Ch 8, tr in 1st st of ch, for 1st sp, :- ch 5, turn, miss 2 of preceding ch, tr in next; repeat.

2. One sp (ch 5 for 1st sp of row), 7 tr, counting all, (2 sp, 7 tr) 25 times, 1 sp.

3. Edge (of 1 sp, 4 tr); 100 sp; edge (of 4 tr, 1 sp).

4, 5. All sp (104).

6, 7. Like 3d row.

8, 9. Like 4th and 5th rows.

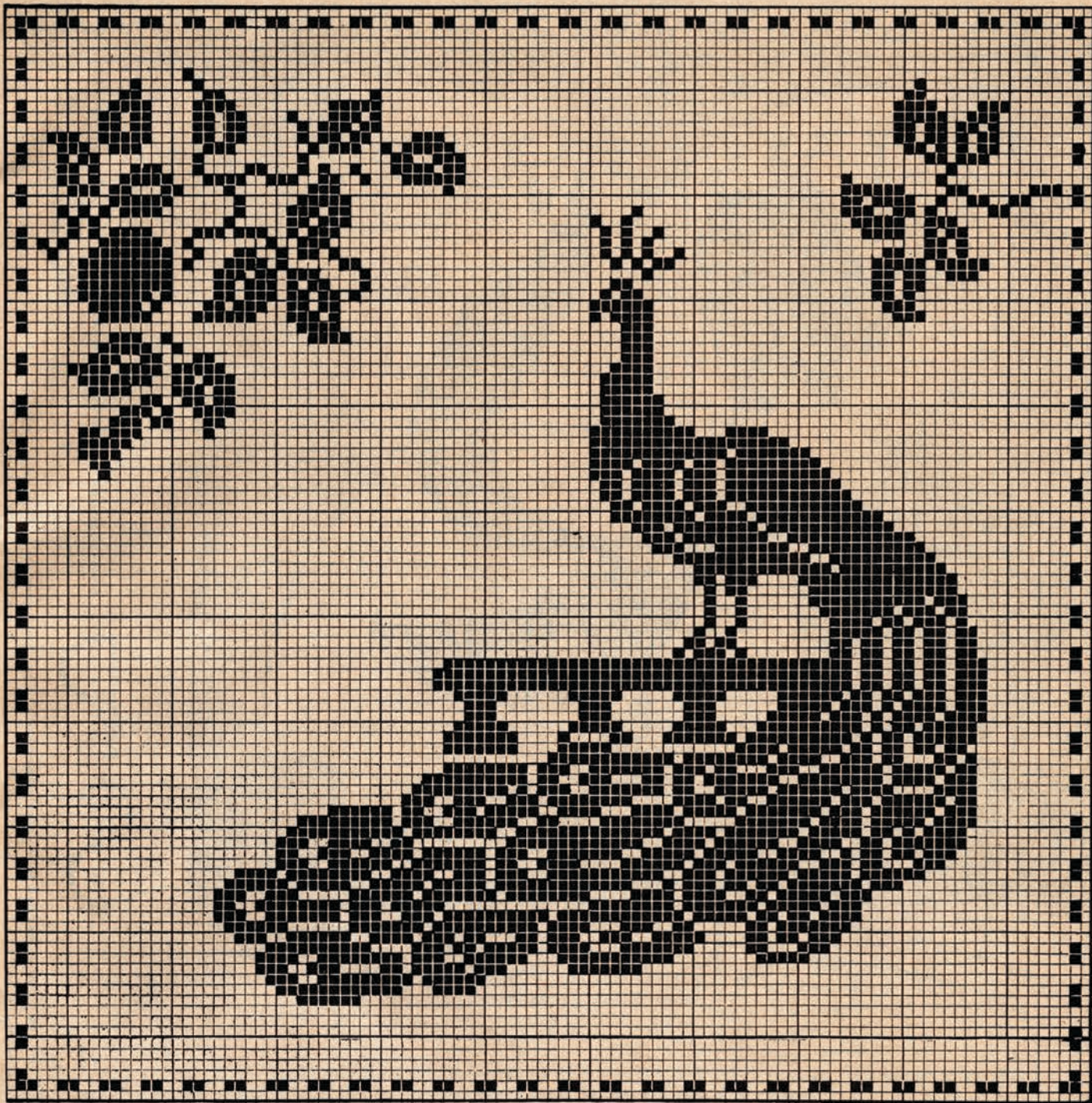
10. Edge; 26 sp, 19 tr, 68 sp; edge.

11. Edge; 57 sp, 13 tr, 3 sp, 37 tr, 24 sp; :- edge.

The simple edge, as given, is carried up each side of the square, and the entire design is easily followed. When completed, if the square is wished for a pillow-top or chair-back it may be finished with a tiny border of double crochets and picots, each space being filled with 2 double crochets, double crochet in treble, and a picot of 3 chain or 5 chain every 8th space, or over the 4th treble of the 7 trebles representing the edge. This makes a very neat and serviceable trim, resembling buttonholing. A rather more elaborate finish, quite as easily worked, is as follows: Fasten in a space, chain 3 for a treble, 3 trebles in same space, miss 1 space, fasten in next with 1 double crochet, and repeat. Any simple little edging that is liked may of course be used, and there are a great many to choose among.

If a davenport back is wanted, to match the chair-back, one can easily arrange a very pleasing design by having two peacocks facing each other. For this, start with a row of spaces twice the length required for the square, less four - as the edge of inside border of each square is to be omitted. Work the square as directed or shown on the chart through to the edge, then reverse, doing this in every row, forward or back. Take





for example the 11th row; simply work to -:- as directed, then reverse or work back from the -:-. If the davenport back is not wanted so long it is a simple matter to bring the

peacocks nearer together by working a less number of spaces between, and there may be fewer spaces between the outer edge and the design, as well.

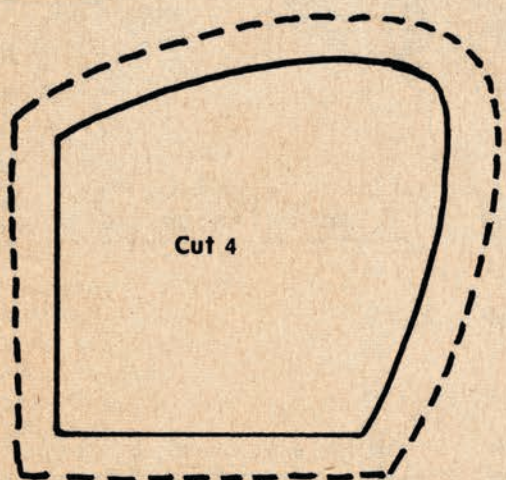
For the arm covers, small floral motifs matching those of the square may be developed on checked paper, exactly as the chart is made, and followed in the same way.



# T U L I P S

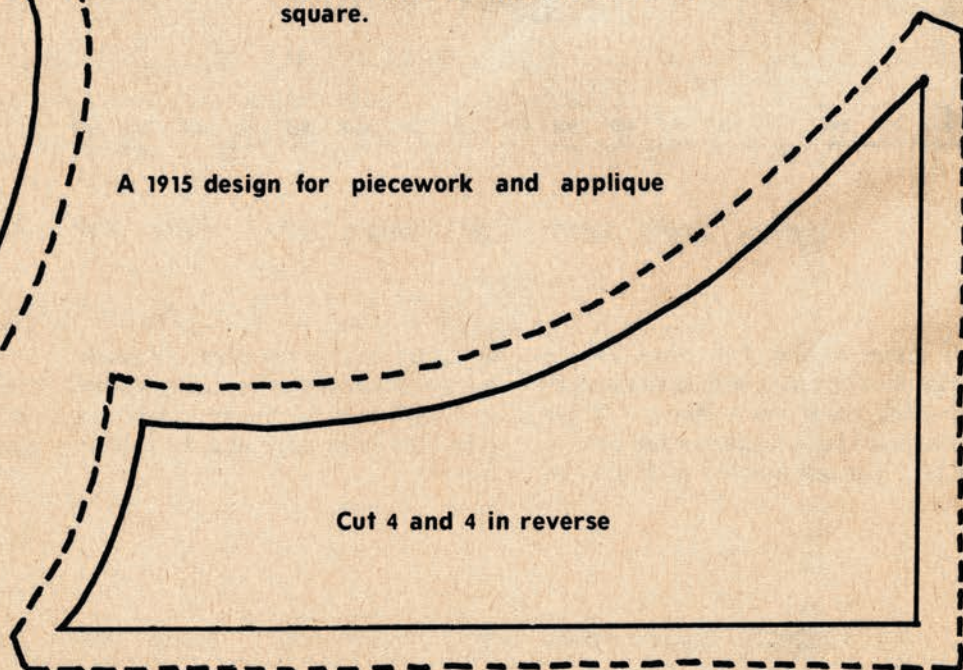


This is a reduced diagram showing placement of the various parts. Actual size of the block is 12" square.



Cut 4

A 1915 design for piecework and applique



Cut 4 and 4 in reverse



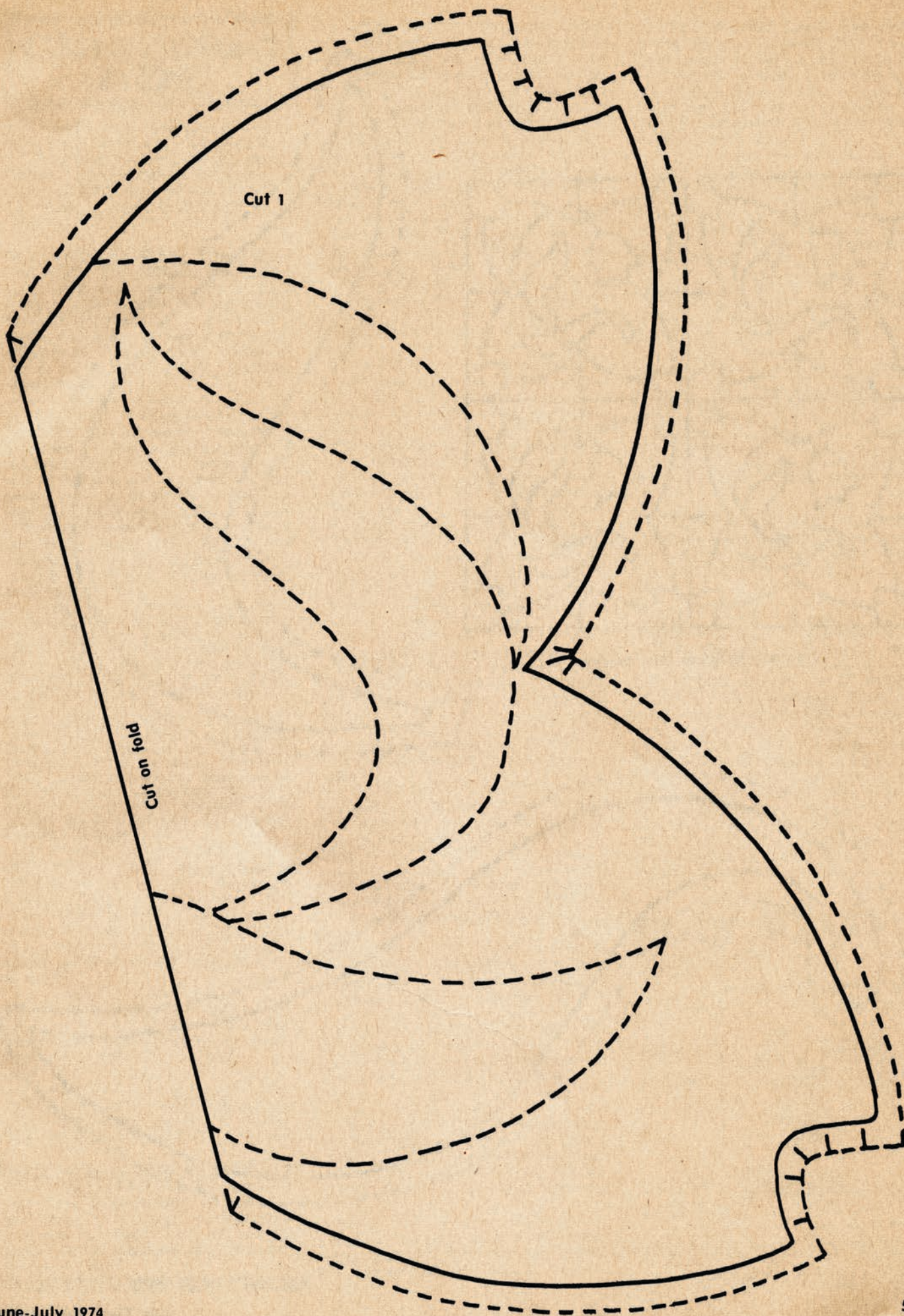
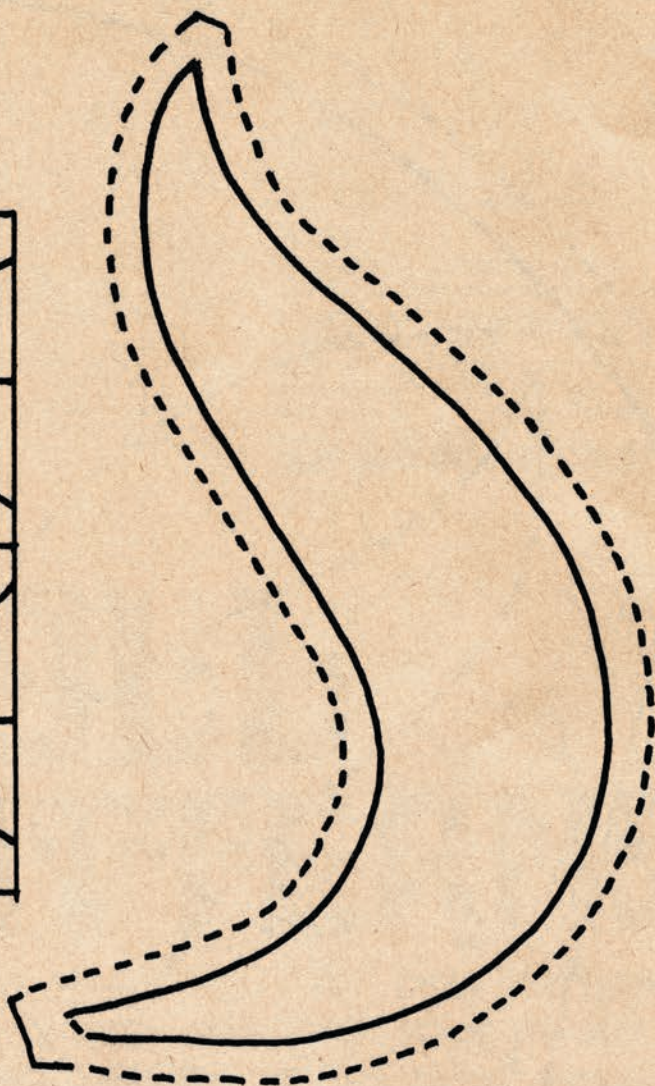


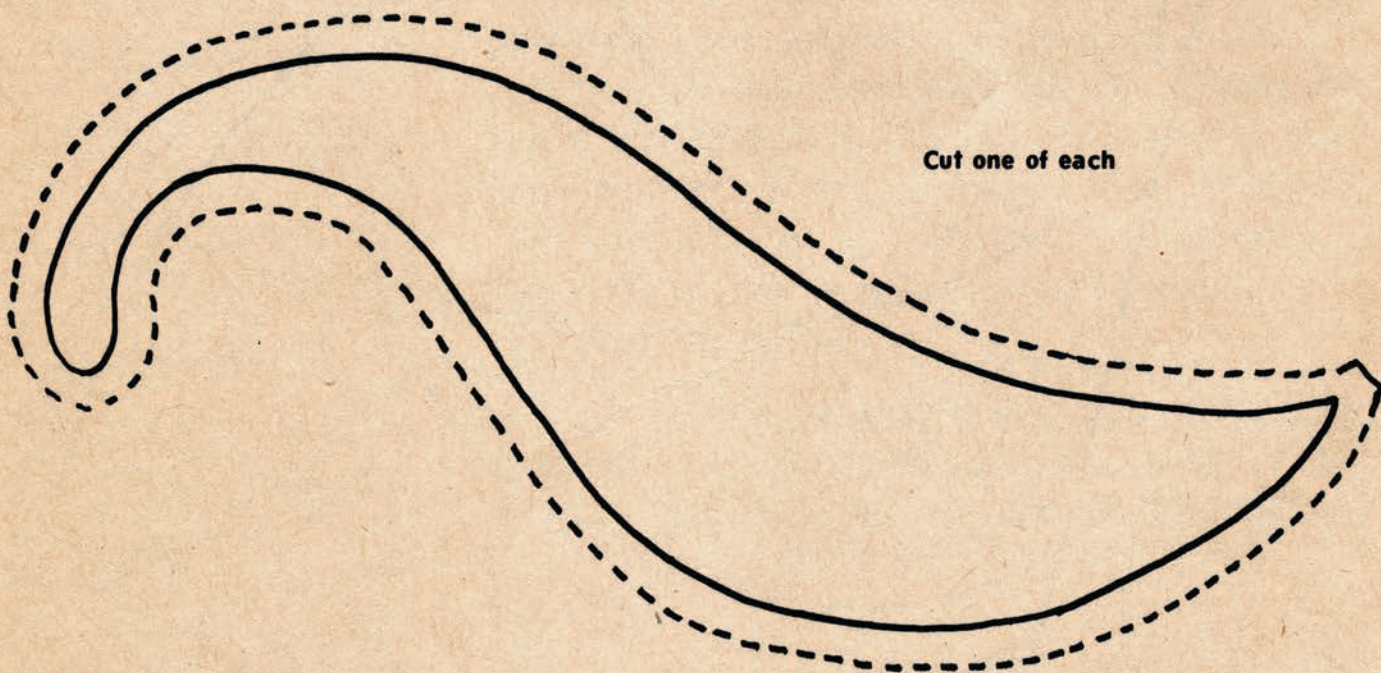




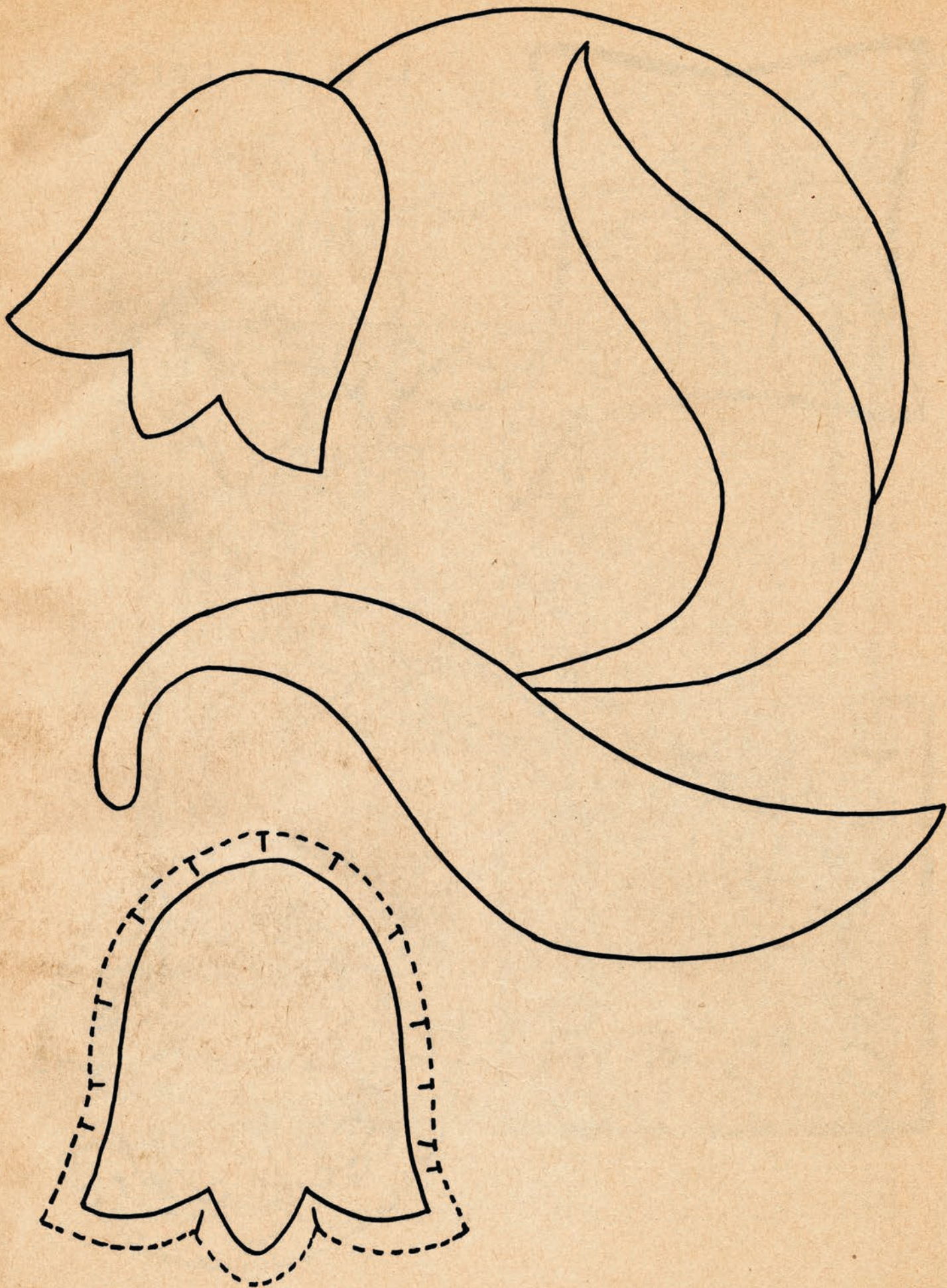
Diagram showing four blocks



Cut one of each

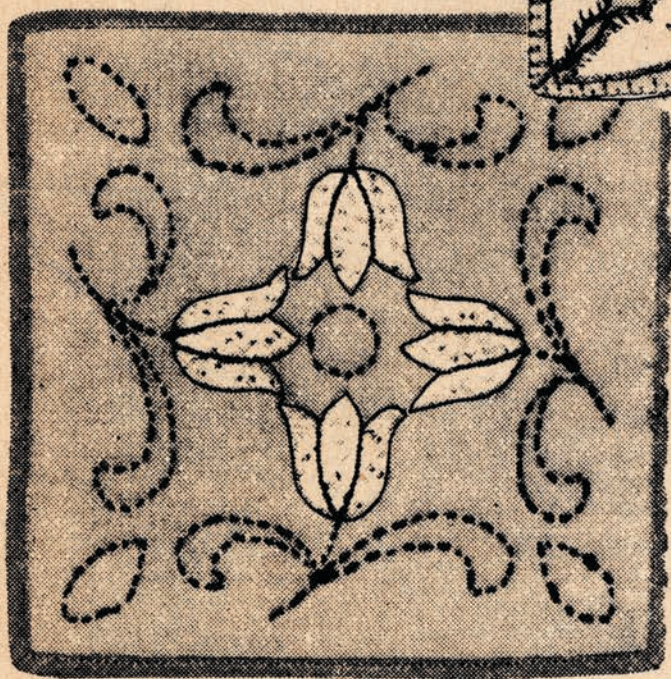
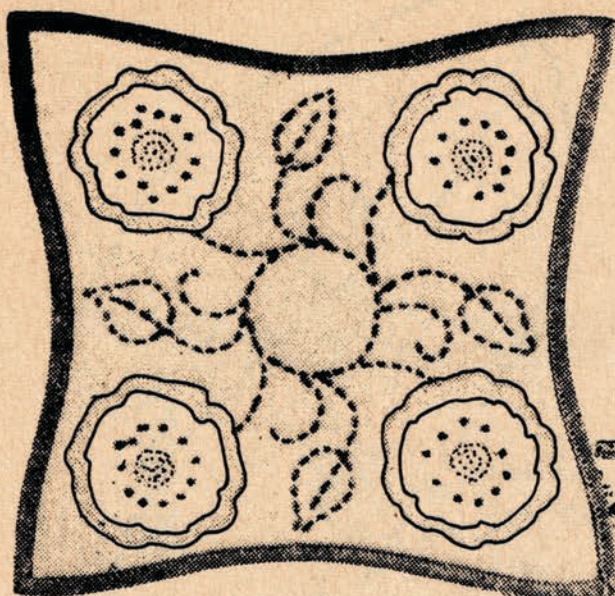




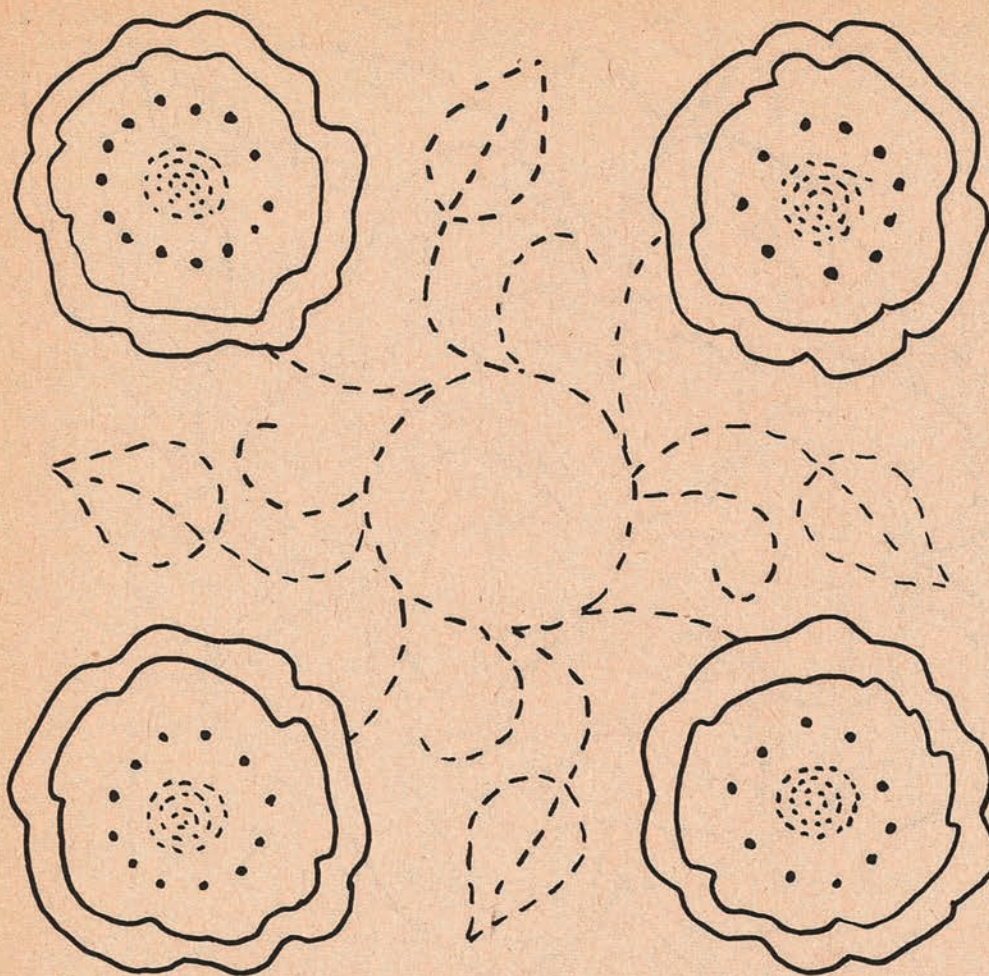




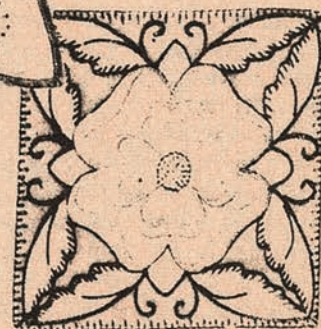
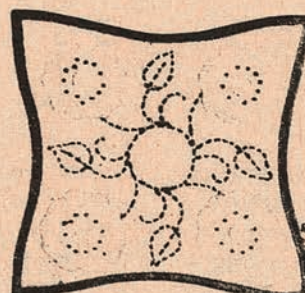
Lid Lifters  
for Your  
Hot Pots







## TRACING PATTERN



### A Quartette Of Appliqued Lifters

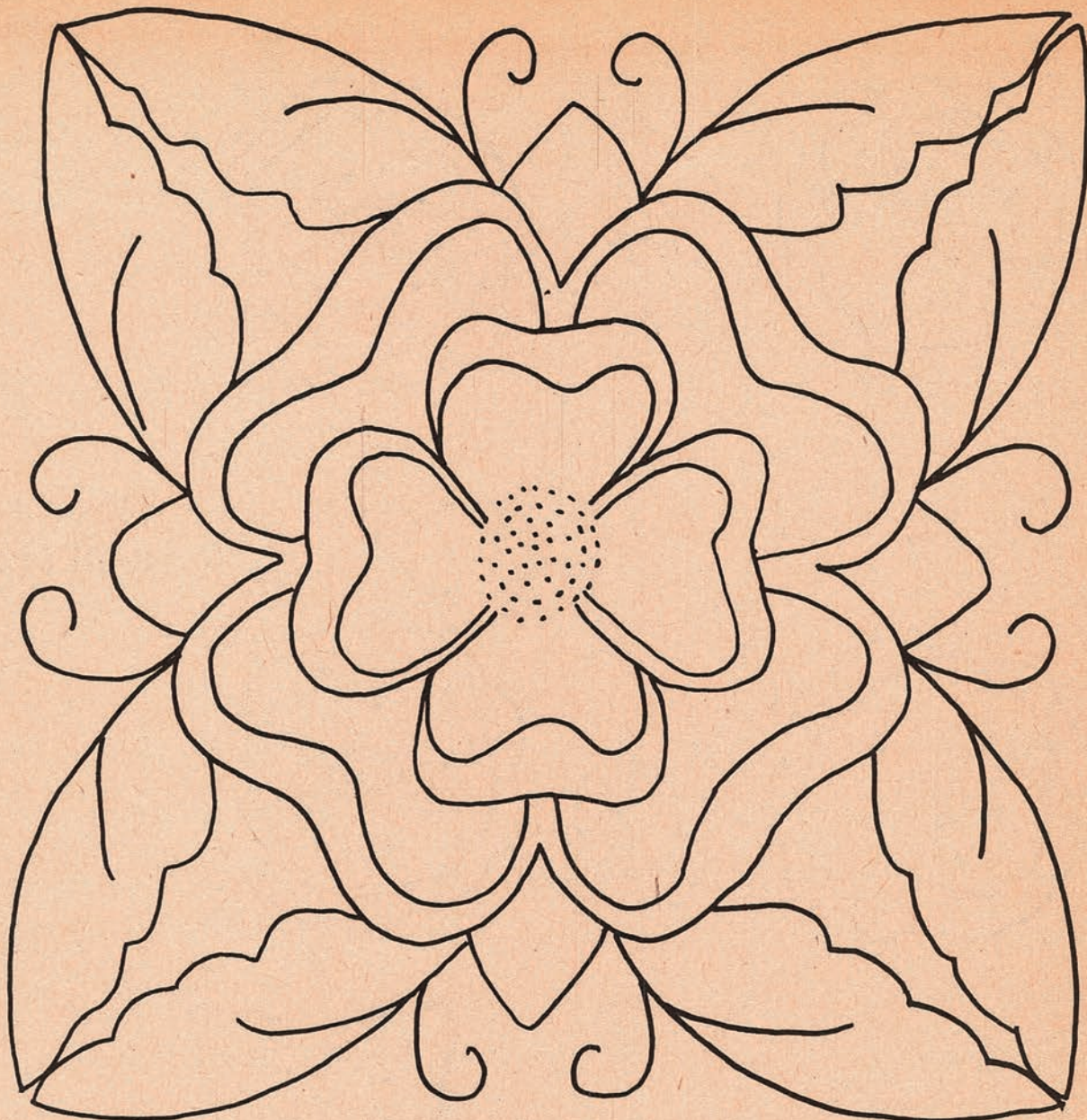
Applique is a feature of the decoration of each of the group of single holders, two of which cling to a definitely square shape, while one compromises by curving its square sides inward, and the other is round. Two of the models turn to the rose for decorative motifs, and the other two content themselves with odd little flowers cut from print.

Quite pretentious is the lifter that displays an all-over rose design. It is most attractive when made of very

Just so long as we cook, dishes and covers will continue to get hot, and will have to be lifted, and we'll have to have holders to protect our fingers. So why shouldn't we make even these necessities attractive? They will be just as useful, and lots more agreeable to use. Certainly there are no end of ways in which one may decorate them. Right here, indeed, are some extremely attractive and unusual examples of holders in gala dress, some of them so decorative that we would be quite justified in bringing them in out of the kitchen to help with the handle of a hot teapot, or an oven dish.

Continued on next page





fine cotton fabrics, pink for the rose, green for the leaves, and brown for the background. Best to embroider the applique spots first, marking the leaves with dark-green outlining, done with three threads of stranded floss, and working compact yellow French knots to fill the entire center of the flower. In addition, cover the center petals with close buttonholing which runs into outline on the sides of the petals. Use three threads of pink floss, and do not pad the petal edges.

Turn in the edges of the leaves, and of the rose, leaving unturned, of course, those leaf edges that the rose will overlap. Baste them in place, and hem them down with minute stitches. This hemming is not absolutely necessary, but it makes for durability, and is advisable at least along the smooth edges of the leaves, for a reason which will

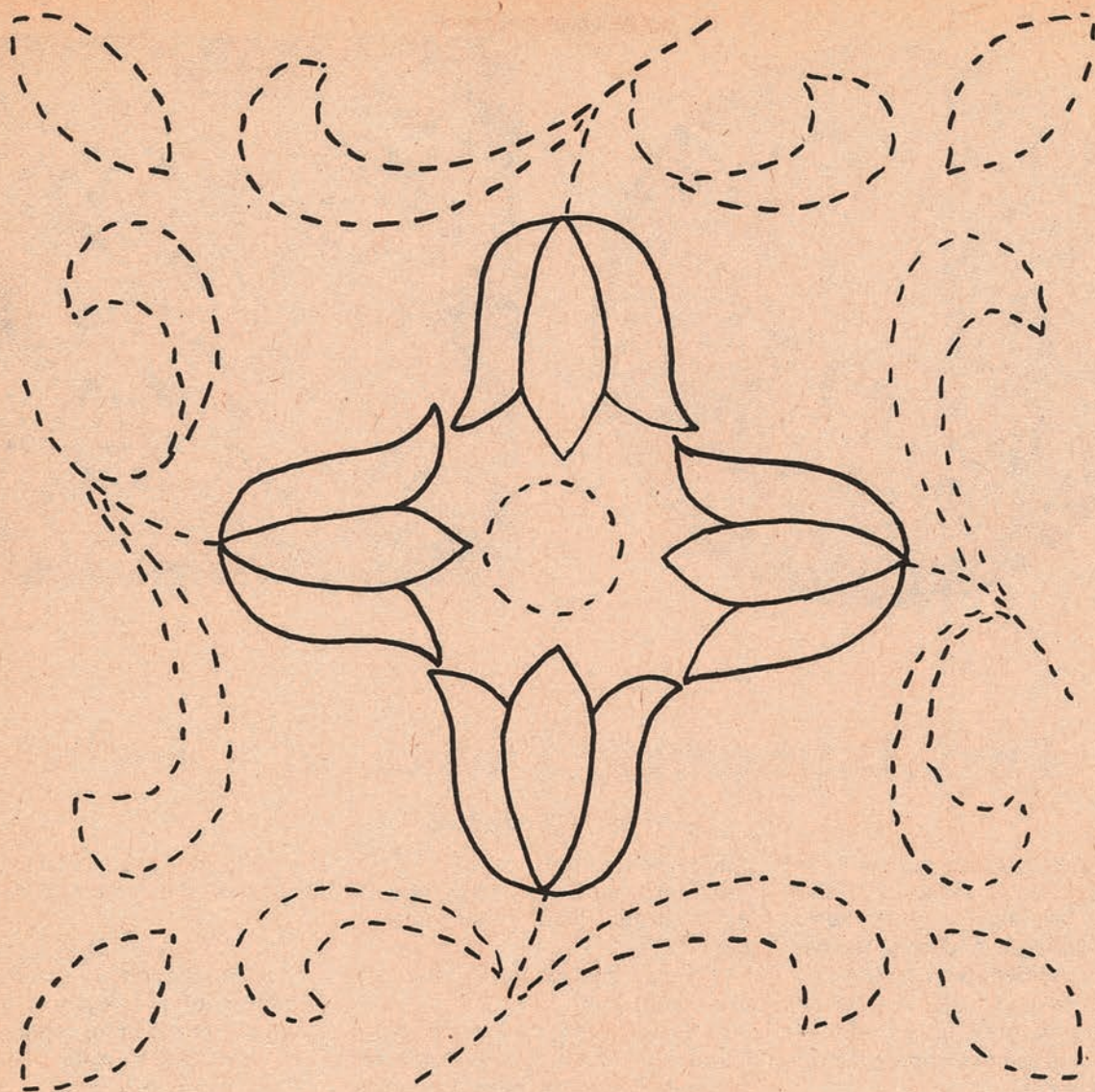
shortly be apparent. Cover the dentated edges of the rose leaves with dark-green blanket-stitching. Close to the smooth edges of the leaves, work a row of dark green outlining, using three threads. While this row of outlining may be used to secure the edges of the leaves, it is more effective if the leaf has been hemmed down and the outlining done just outside. Buttonhole the outer edge of the rose with pink, all around.

The other holder that uses rose decoration, favors a soft green background of linen-like material, and the same fabric in pink for the roses. First run the foliage and the circular form at the center of the design with three threads of dark green floss. Then cut out and turn under edges of the roses and baste them in place, after which cover them with blanket-stitching done with three threads

of pink. Fill the heart of each rose with compact yellow French knots for stamens.

The remaining two holders are so much alike that they can be considered at the same time, even from a decorative standpoint. One of them is made of rather deep blue material which resembles linen in weave, and its applique spots are cut from print that shows touches of blue and yellow. The other, round one turns to peach cotton crepe with print that has red and blue in its composition. Of course, any print that has a bit of yellow or a bit of blue, will answer for one and the other of these lifters. In embroidering either holder, first use three threads of floss to outline the petal forms, using black on the blue background, and blue on the peach one. Use running-stitch of the





same colors to delineate the foliage and other forms. Cut out the floral spots, cut under their edges and hem them in place with tiny stitches.

The square rose-motif holder and the round one like their edges

covered with blanket-stitching, the one with green and the other with blue, using three threads of floss and taking the stitches into the upper surface of the lifter only. In making up either of the holders you have a choice of methods. You may either lay the front and back sections together, with a lining section on top of the back, seam these all together leaving an opening for turning, and, when turned and pressed, turn in the open edges and whip or blind-stitch, afterward adding the blanket-stitching; or you can simply turn in the edges of the top over the lining, turn in the edges of the back, place the two together and blanket-stitch

(through all thicknesses).

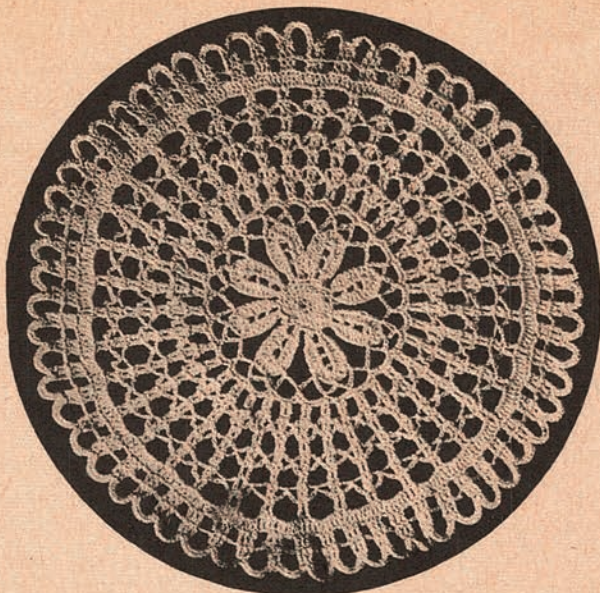
The other two holders like bound edges - green for the green one, and blue for the blue. Cut back sections to fit the front, and baste front and back together with lining between. Cover with bias fold and stitch, mitering the corners as you turn them.

If you wish, sew little brass rings to a corner of each holder for hanging.

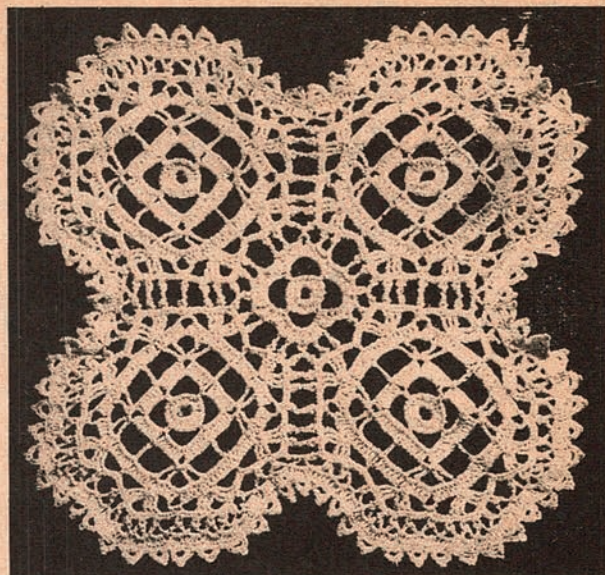
Trace the patterns given here on-to tracing paper or tissue. Use a transfer pencil to make your own iron-on design.

Pattern Continued on page 43





No. 1



No. 2

## Two Interesting Doilies in Crochet

By MRS. SARAH HALE

There is always room and use for a pretty doily, round or square, and one rarely has too many of them. Two really unique and original designs are presented, for which No. 40 crochet cotton was used. A finer or coarser thread may be chosen, if preferred, with a hook of proper size to carry it easily.

### No. 1

Chain 5, join.

1. Six doubles in ring, join.

2. Chain 1, 2 doubles in each double, join.

3, 4, 5, 6. Chain 1, double in double, widening to keep the work flat; there should be 32 doubles in last row. Join.

7. Chain 10, turn; miss 4, a half treble in next, (chain 1, miss 1, a half treble in next) twice, chain 2, 2 doubles in 2 doubles of center, turn, 2 doubles and 1 treble in 1st space, 3 trebles in 2d and 3d spaces, 5 trebles in next, 3 trebles in each of 2 spaces on other side, 1 treble and 2 doubles in next space, 4 doubles in next; repeat until you have made 8 petals, having 2 doubles between each, and fasten off, or slip up to 1st of 5 trebles at top of petal.

8. Starting in 1st of 5 trebles, chain 7, fasten in 3d of 5 trebles, chain 7, fasten in last of 5 trebles, chain 7; repeat around, joining last 7 chain

where 1st started.

9. Slip to middle of 7 chain, chain 6, fasten in next loop; repeat around, join.

10. Seven doubles under each loop of 6 chain, join.

11. Chain 3 for a treble, treble in next double, chain 5, miss 2 doubles, a treble in each of next 2 doubles; repeat, joining last 5 chain to top of 3 chain.

12. Two trebles in 2 trebles (chain 3 for 1st treble of the row), chain 3, fasten in center of 5 chain, chain 3; repeat around, join.

13. Two trebles in 2 trebles, chain 5; repeat, join.

14, 15. Same as 12th and 13th rows.

16. Same as 12th row. If a larger doily is wanted, repeat the 2 rows again. Using the larger doily for the carafe and making smaller ones for the tumblers by adding the border to 11th row, you have a very pretty water-set.

17. Same as 13th, with 6 chain between the groups of trebles.

18. Two trebles in 2 trebles and 6 trebles under chain; repeat around, join.

19. Three trebles in 3 trebles, chain 3, miss 2; repeat around, join.

20. Three trebles in 3 trebles, chain 6; repeat around, join.

21. Ten doubles under 6 chain,

fasten in 2d of 3 trebles; repeat around, and fasten off neatly.

### No. 2

A medallion is used for each corner of the square; commence with a chain of 10 stitches, join.

1. Chain 3, 19 trebles in ring, join.

2. Chain 11, miss 4 trebles, a double in next (chain 10, miss 4, 1 double in next) 3 times, joining last chain in 1st stitch of 11 chain.

3. Chain 3, 6 trebles in 1st chain, chain 3, 7 trebles in same chain, (7 trebles in next chain, chain 3, 7 trebles in same chain) 3 times, join to top of 3 chain.

4. Chain 9, --: a double treble under 3 chain at corner, chain 2, a double treble in same place, chain 5, 2 double trebles, with 2 chain between under same 3 chain, chain 5, a double treble under 3 chain between the 2 groups of 7 trebles, chain 5; repeat from --: around, join to 4th of 9 chain.

5. Chain 3, --: 5 trebles under 5 chain, treble in double treble, 2 in space, treble in double treble, 3 under 5 chain, chain 5, 3 trebles under same chain, treble in double treble, 2 in space of 2 chain, treble in double treble, 5 under 5 chain, treble in double treble; repeat around, join.



## TWO INTERESTING DOILIES IN CROCHET

6. Chain 4, -: miss 5 trebles, 3 double trebles in next, chain 3, 3 double trebles in same place, chain 3, 2 doubles in 5 chain, chain 3, miss 5 trebles, shell of 3 double trebles, chain 3 and 3 double trebles in next, chain 3, miss 5, a double in next, chain 3; repeat around, join.

7. Chain 1, -: 4 doubles under chain following, chain 4 (for picot) a double in each double treble, picot, 3 doubles under 3 chain, picot, 3 doubles under same chain, picot, a double in each double treble, picot, 4 doubles under chain following, double in double, picot, 3 doubles under chain, picot, 3 doubles in 3 double trebles, picot, 3 doubles under chain, picot, 3 doubles under same chain, picot, 3 doubles in 3 double trebles, 4 doubles under chain; repeat around and fasten off. This completes a medallion.

Join second medallion to 1st when working the last row, by the picots, 7 in number, thus: Chain 2, fasten in the picot of 1st medallion to which you wish to join, chain 2, and continue with 2d medallion to next picot; repeat on one side, commencing with the picot in center of shell and working to picot in center of next shell; join remaining 3 medallions in same way to form a square.

8. For the small center, chain 10, join, and make 2 rows like 1st 2 rows of medallion. Then chain 3 for a treble, 3 trebles in chain, 1 treble in

2d picot of large medallion (counting from the joining of 2 picots), 3 trebles under chain, treble in next picot, 3 trebles under chain, chain 3, catch where 2 picots are joined, chain 3, 3 trebles under chain, 1 treble in 1st picot of next medallion, 3 trebles under chain, treble in next picot, 3 trebles under chain, and repeat.

9. Join thread in picot of outer edge, chain 6, a treble in same place, 2 trebles, separated by 3 chain in next picot; repeat around, joining last treble to 3d of 6 chain.

10. Four trebles under 3 chain, treble between trebles; repeat around, join.

11. A double in each of 6 trebles, chain 5, turn, fasten back in 4th double, turn, 4 doubles under 5 chain, picot of 4 chain, 4 doubles under same chain; repeat around and fasten off.

This design is a very pretty one for a counterpane, joining the medallions with the small center.

### Directions For Stitches in Crochet

**Chain:** A series of stitches or loops, each drawn with the hook through the stitch preceding.

**Slip-stitch:** Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

**Single crochet:** Having a stitch on

needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

**Double crochet:** Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

**Treble crochet:** Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

**Half treble or short treble crochet:** Like treble, until you have three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

**Long treble crochet:** Like treble until you have the three stitches on needle, thread over and draw through one, (thread over, draw through two) twice.

**Double treble:** Thread over twice, hook in work, draw through, making four stitches on needle, (over and draw through two) three times.

**Triple treble crochet:** Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

## " " ? " " ? " "

### Query & Quote

I have a friend who tells me she has tried to find a crochet pattern for an oval tablecloth, and wonders if such a pattern exists. Would any of the readers know? My friend would appreciate help.

**Norma M. Foltz, 26 Strawberry Hill Ave., Stamford, Conn. 06902**

Would like to find a pattern and instructions for Necktie quilt.

**Mrs. Chas. Murphy, 578 W.9, Wahoo, Nebraska 68066**

I have the following old crochet books that are missing some pages: Smart Knitting - 3rd Edition - Spinnerin, Doilies - Design Book No.79 - Lily; Star Doily - Book No.95, and

two incomplete books as follows: 1. Page 3-Directions for The Tulip and Leaf Crocheted Doily (JP Coat's yarn used). 2. Page 5 - Pattern No.7715 Small mats and Large mats. (JP Coat's yarn used.)

These were my husband's grandmother's books and I would like to know if anyone might have copies of these books for sale.

I've written to the companies and they inform me they are not available.

**Mrs. Gary Sugh, 562 Catskill Drive, Pgh., Pa. 15239**

I have been looking everywhere for the old Kewpie rag doll which was made from an early McCall's pattern. Does anyone have one for sale? I also will pay your price for any other old Kewpie cloth items for my collection. I am also interested in purchasing a new handmade, rag

Kewpie doll if it bears a close resemblance to the old one. In about 1913, there were also packets for embroidering Kewpie pillow tops, hand towels and Kewpie Garters. I do so hope some of you can help.

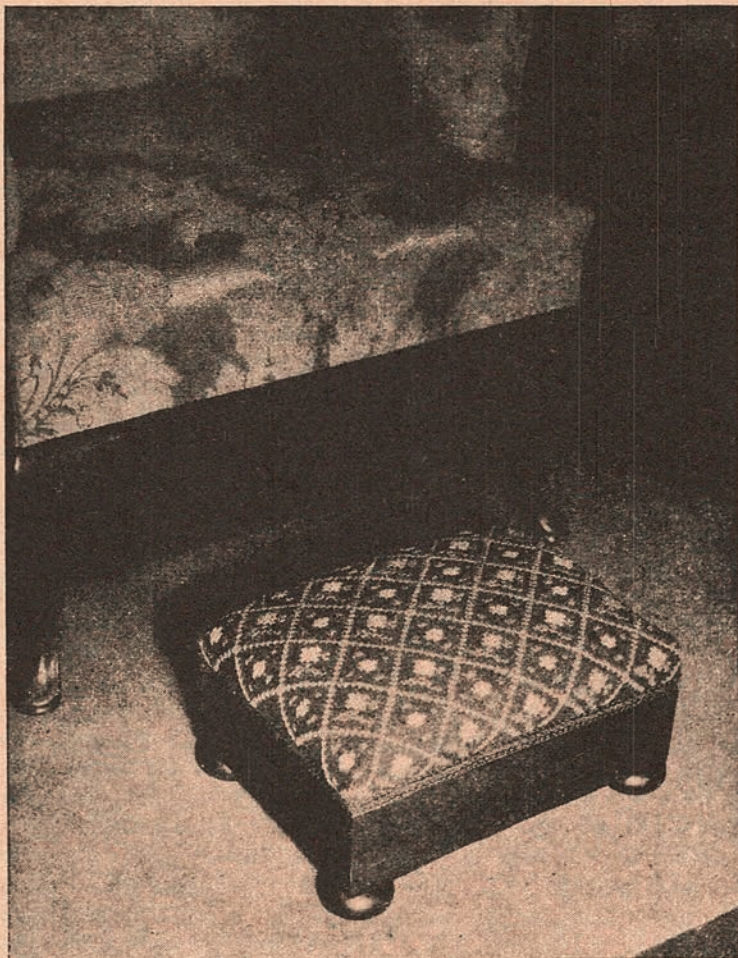
**Marian Humphreys, 572 Tulsa Street, San Lorenzo, Ca. 94580**

I have just read the January 1974 issue of "Olde Time Needlework" Patterns and Designs" and would like to thank you for printing the pattern for 11-inch china doll body. Could you publish old doll clothes patterns, maybe one per issue? The doll pattern was the only reason I bought the issue, because I don't do any of the other work, but I'd buy more issues if there were doll or doll clothes patterns.

**Mrs. Carolyn Kennedy, 619 2nd Ave., W. Haven, Ct. 06516**



# Needle-Made Stool Upholsteries



DESIGNED BY

E. MARION STEVENS

the background, is used to finish, starting on one of the sides and overlapping the ends at this point, rather than at a corner.

So much attention is being focused upon needlepoint that we are inclined to forget that there are other equally interesting methods which require, perhaps, less time to execute than does needlepoint. Four different types are illustrated.

Rug canvas, counting seven squares to the inch, is an excellent foundation for cross-stitch done with tapestry wools. Larger crosses, counting five to the inch, may be done with the same coarse yarn on a felt ground. Hooking is always interesting for stool-tops and when the loops are left uncut and made with the finer wools has much the appearance of astrakhan. And then there is the raised applique treatment of felt on felt, which is, perhaps, done more quickly than any of the other methods.

The smaller items of interior furnishings, which add so immeasurably to the appearance of the home, are becoming increasingly popular for wedding gifts. While mirrors, lamps, pictures and occasional tables have much to commend them, a stool is a particularly happy selection, since it is usable with almost any style of furniture which may be chosen for the new home, contributes much to personal comfort and, if the upholstery is needle-made by the donor, represents much greater value for the amount of money invested than almost anything else which may be selected.

If an old stool frame is available, so much the better, for small "antiques" are much sought after for gifts, but there are modern reproductions of many of these old-time stools which are very desirable and may be secured at a modest figure.

The antique bun-footed stool pictured in the illustration is something which might be made by any man or

boy who is handy with tools. The frame consists merely of four pieces of wood, mitered at the corners and braced with small pieces on the inside. The top is a flat board with beveled edges, which finishes not quite flush with the side edges of the frame, to allow for tacking on the upholstery fabric, and the feet are "turned" pieces of wood shaped like door-knobs.

To form a foundation for the upholstery, the top is well padded with hair, cotton or other filler, rounded so that it is higher at the center than along the edges, and then covered with stout muslin securely tacked along the edges of the top board, which should be fully half an inch in thickness.

Finally the upholstery fabric is applied, centering it on both sides and ends and easing it around the corners to make a neat finish. After trimming away surplus material outside the row of tacking, upholstery guimpe, matching the color of

Each of the illustrated stool-tops has been planned to finish about fifteen by eighteen inches - a size which is adaptable to the usual rectangular stool or usable as a cushion-top.

Burlap for hooking necessarily must be stretched in a frame, and both canvas work and cross-stitchery on a felt ground are much more easily handled in this manner.

The little bun-footed mahogany stool features the cross-stitched felt upholstery. Rows of prim little flowers in rose and blue, with golden centers and green foliage, alternate with conventional motifs done in gold, lavender and green, the intersecting lines of the lattice being taupe. The effect is delightfully quaint, and since the foundation material provides the background and the design only needs to be done, the work develops very rapidly.

Lovers of solid needle-made tapestry will find the cross-stitch design on rug canvas much to their liking. The central medallion of this



stool-top is patterned in shades of rose, blue, orchid, gold and green on a taupe ground finishing about eight by eleven inches, and the enclosing border is a rich, dark brown.

The central motif, a rose, is done in three shades of pink, using the darker for the center and the lines defining the outer petals, the medium shade for the three petals framing the center and the lightest for the remaining surface.

There are bell-shaped flowers done in blue with lines of darker blue dividing the petals, and the remaining flowers have golden yellow centers and petals done in two shades of lavender - light at the tips and dark at the base. Leaves are both light and dark green, each veined in the contrasting shade, and the tendrils are dark green.

Hooking produces a pile texture, which when done with tapestry wools and left uncut has much the appearance of astrakhan, after being dampened and pressed on the wrong side.

It may be done either by drawing the loops through the burlap ground toward the worker, in the time-honored method, or by pushing them through the burlap with the modern rug-needle - a process which is almost automatic and covers the ground rapidly.

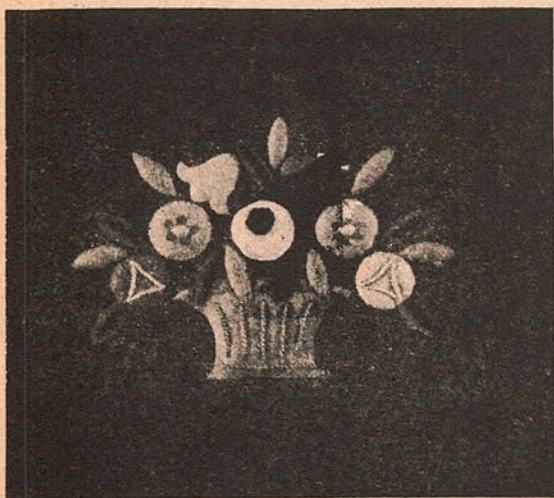
The base and stems of the little rose tree are dark green, the leaves light green veined with dark, side flowers, rose with yellow centers and the middle one blue, like the bodies of the birds. Yellow is also used for the birds' eyes, bills and feet and dark blue for wings and

lines dividing the tail-feathers. The background is taupe.

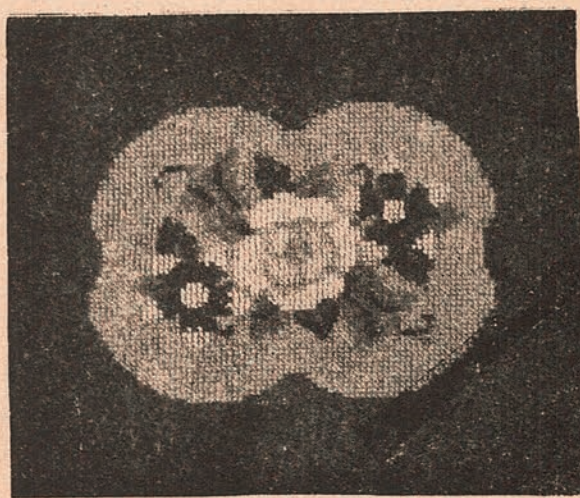
Decorative results can be quickly accomplished with raised felt applique. The bits of felt are cut out and hand-sewed in place with fine thread of self-color, as when doing any other form of applique, but are stuffed with bits of cotton, poked in place with a skewer or orange-wood stick, before doing the final closing.

The basket of the model is made of golden brown felt, embroidered in lines of outline with darker brown yarn; flowers are yellow, rose, blue and orchid, the round ones marked with simple stitchery in yarn; and leaves are both light and dark green. The foundation material is dark brown felt, a color which harmonizes well with most backgrounds.

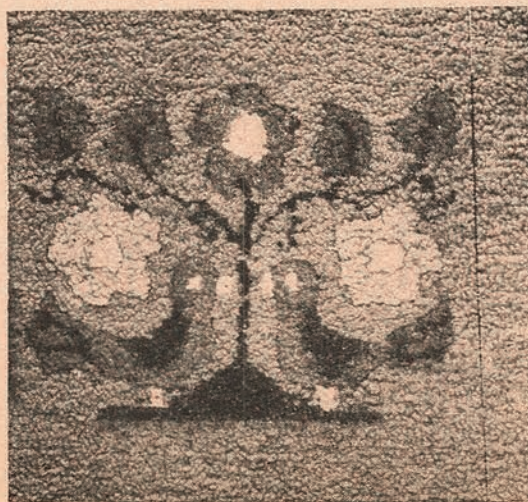
#### Patterns on following pages



*Stuffed Felt Applique on Felt*

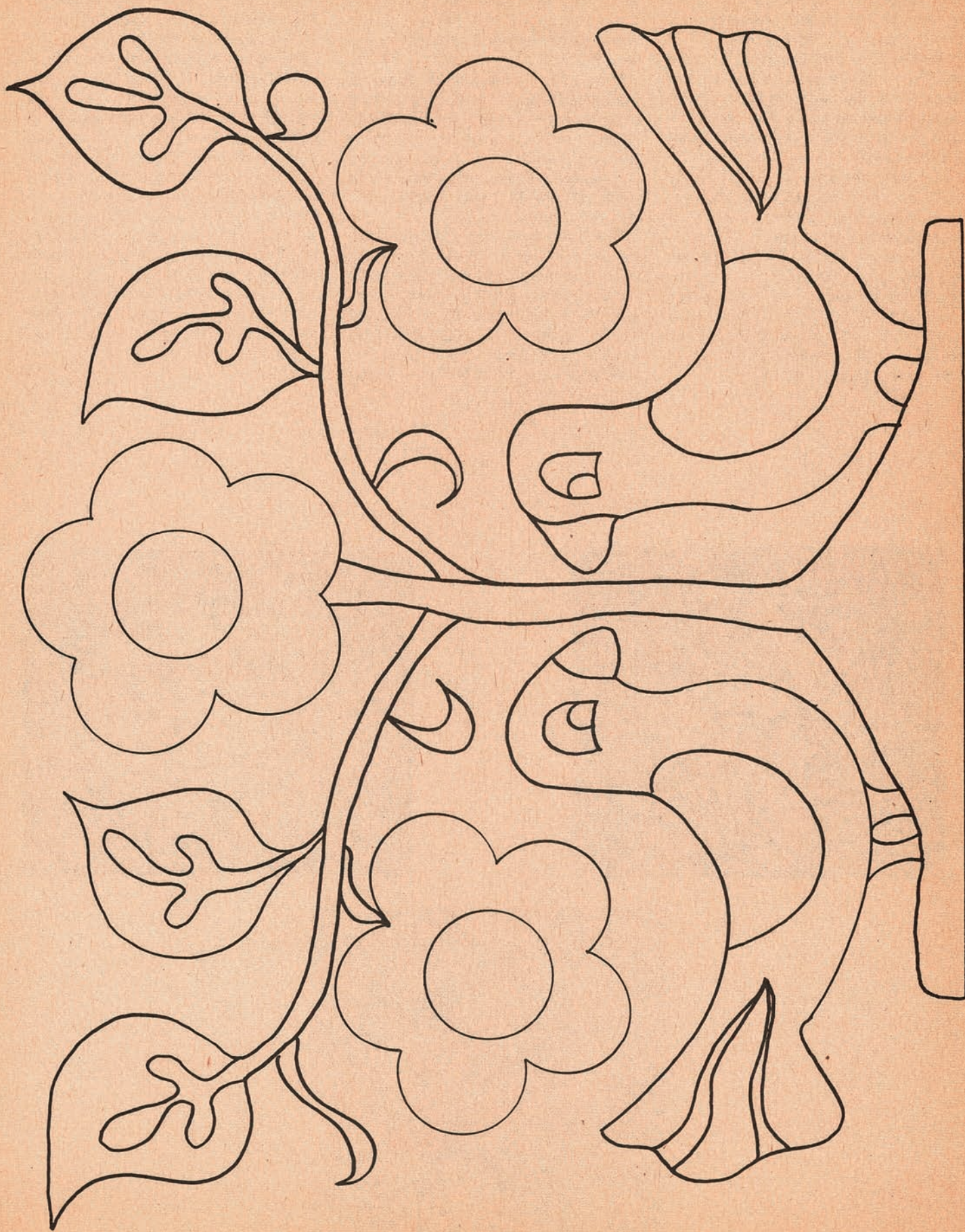


*Cross Stitch on Canvas*

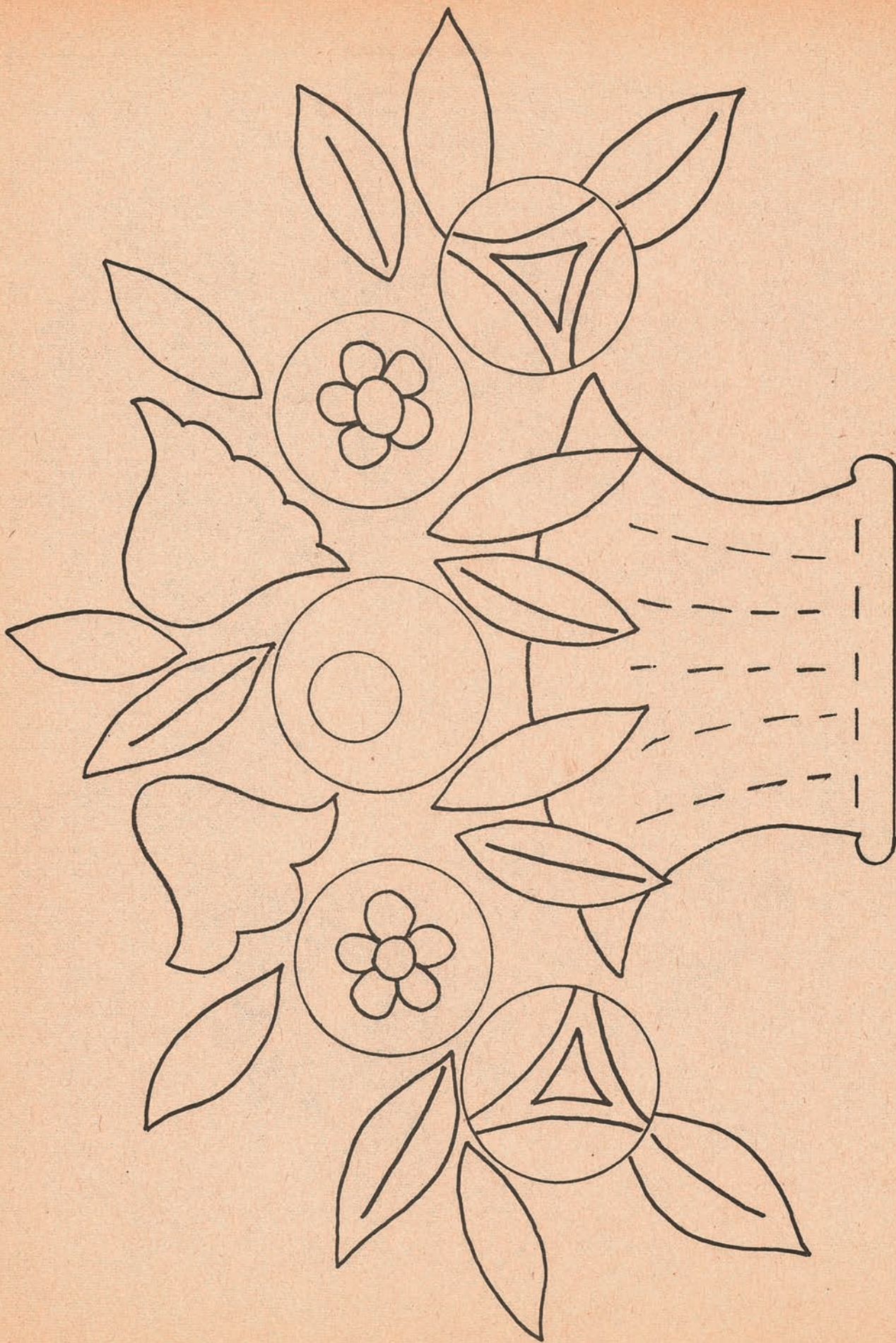


*Hooking with Tapestry Wools*

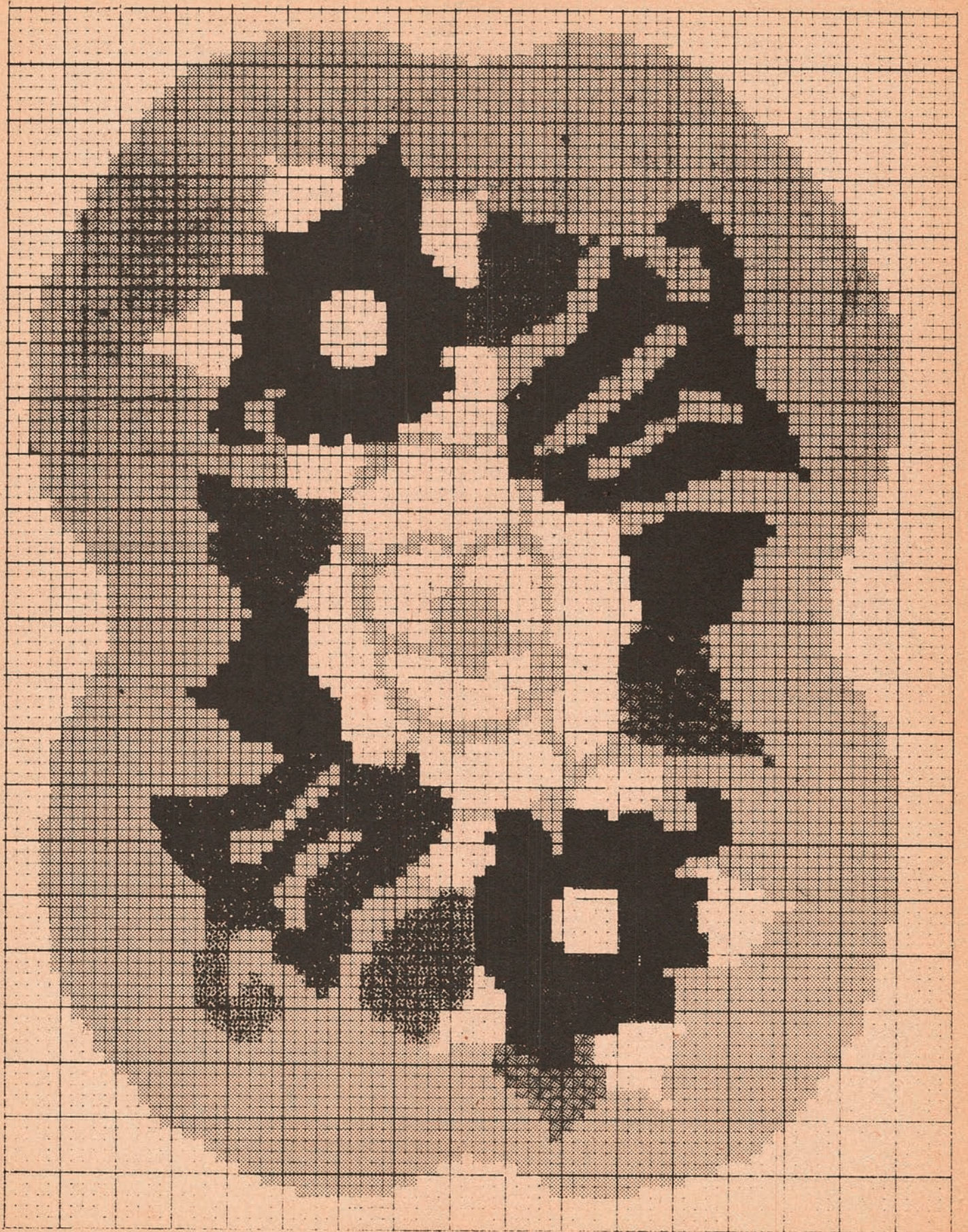




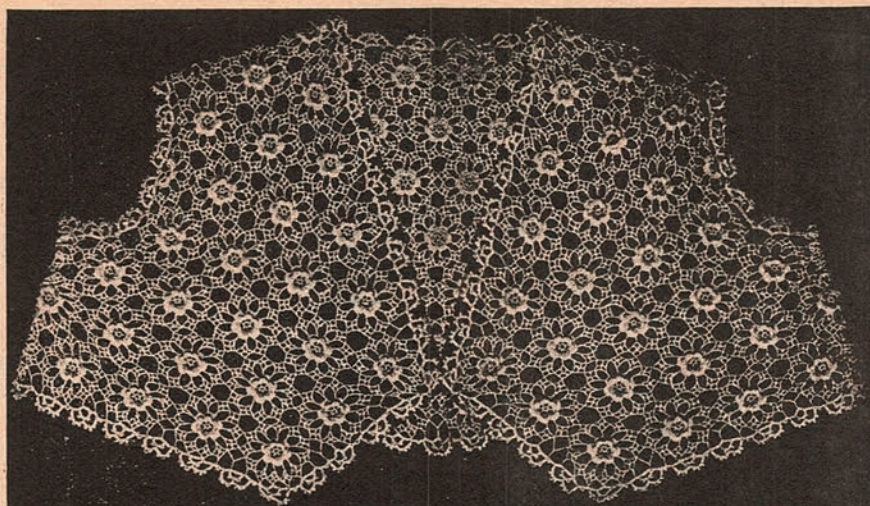












A Bolero of Rose Medallions

## A Bolero of Rose Medallions

By LORETTA M. AUSTIN

Pink crochet thread, No. 70, was used for the center of roses. No. 60, white, for remainder of work. Commence with a chain of 5 stitches, using the pink cotton, join.

1. Chain 6, (a treble in ring, chain 3) 5 times, join to 3d of 6 chain.

2. One double, 5 trebles and 1 double in each space.

3. Chain 5, fasten in top of treble in 1st row, between petals, letting the chain pass at back of work; repeat until you have 5 spaces, fasten and break thread, tie on white, chain 5, fasten in top for next treble, making 6 spaces.

4. One double, 7 trebles, 1 double in each space.

5. Slip to 3d stitch of petal, chain 14, treble in corresponding stitch at other side of petal, -- chain 11, treble in 3d stitch of next petal, chain 11, treble in corresponding stitch on other side of petal, repeat from -- around, joining last 11 chain to 3d stitch of 14 chain.

6. Slip to center of 1st loop, -- chain 2, thread over twice, insert hook in 3d stitch of remaining part of loop, draw thread through, over and draw through 2 stitches, leaving 3 stitches on needle, over, insert hook in 3d stitch of next loop, draw thread through, work off the stitches now on needle 2 at a time, chain 5, a treble where the 2 trebles come together, chain 2, fasten in center of next loop,

and repeat; this gives you a block or point of 4 spaces between the loops, and completes the medallion. Fasten off neatly and securely. Join the medallions by two consecutive points at sides.

These medallions may be used in making many lovely things, yokes, collars, borders, or what you will, following general directions for the bolero. A pattern was first cut from cambric, and well fitted, and the medallions joined to cover it as the work proceeded. The first row of medallions was pinned just below the armholes. Two rows were worked below this and above, to fit the cambric pattern, using medallion to finish ends of rows around armholes and neck, to make them come even with the pattern. At each side of armhole is a medallion with one petal of rose left free, the remaining ones finished, as usual, with points; at each side of neck is a medallion with two petals left free. The half medallions are made thus: Chain 23 (using white), fasten in 11th stitch from hook, (chain 5, miss 5, fasten) twice, turn; fill each loop of chain with 1 double, 7 trebles, 1 double; make 5 loops, and 5 points, as usual.

1. To finish the edge or neck and armholes fasten in, and make chains of 5 or 7 stitches, fastening with a

double, treble or double treble, as required, in order to keep the work smooth and even, and edge straight. Around fronts and bottom work as follows: Fasten in 1st free point of medallion from joining, chain 3 for a treble, then -- chain 7, a double in next, chain 7, a double in next, chain 7, a treble in next, chain 7, thread over 5 times, insert hook in top of next loop (between points), draw thread through, work off 2 stitches at a time, until 4 remain, over 3 times, insert hook in corresponding loop of next medallion, draw through and work off all the stitches on needle 2 at a time, chain 7, treble in space at top of next point, and repeat.

2. Make 12 doubles on edge chain, turn, chain 7, miss 5 doubles, fasten in next, turn, cover the loop of 7 chain with 3 doubles, chain 4 for picot, 5 doubles, picot, 3 doubles, 6 doubles on edge chain, turn, chain 9, fasten between 2 picots last made, chain 9, miss 5 doubles on edge chain, fasten in next (or 1st of the 12 doubles), turn, cover 9 chain with 5 doubles, (picot, 3 doubles) 3 times, then cover next 9 chain with (3 doubles, picot) 3 times, 5 doubles, and repeat.

The work may be done entirely with white, but the touch of pink, which may be any delicate color preferred, makes a dainty little jacket for evening wear.





*A Little Russian Lace-Maker at Work*

In the old days, on the great estates of the aristocracy, in addition to their agricultural pursuits, the peasants made almost all of their own household necessities. Their linens were spun and woven and decorated by hand, and the wooden spoons and bowls, chests, and other household utensils were produced in the long winters when it was impossible to work in the fields. Each district excelled in some line or another, and their designs, as in other countries, were handed down from generation to generation.

A great army of hand-workers was created, and for many years they had come to supply not only their own needs, but to make in large quantities products for use in the great cities. During the winter time, these handcrafts became a means of support to the peasants, their sale being aided and arranged often through some person of authority, or through a community group which

functioned through one of the wealthier and better educated peasants.

In the other European countries, this native form of art has flourished through the centuries, lasting even until the present day, despite the influx of machines and easier methods of producing utilitarian objects. Compared with Russia, however, these countries produced on a small scale, and it is easy to see that with her millions of workers the great land in the north gradually evolved a mighty group of craftsmen, skilled through centuries of effort in the art of making and decorating objects in common use in the home.

Of these, perhaps of greatest interest to us are the laces and embroideries. Although we are familiar with the Russian cross-stitch, seen in smocks, the more sophisticated art of lace making in Russia was an older development, dating back from time immemorial. All women of all kinds interested themselves in it. As far back as 1252 there is a record of the origin of the Russian word for lace, and in 1288, in a description of the shroud of one of Russia's kings, a mantle decorated with lace is given prominence.

At the courts of the nobles of the seventeenth century, there were always a number of lace designers, who not only made and worked patterns themselves, but who prepared intricate designs for others to carry out.

## A Peep Into Russia's *Past, Reveals Her Excellence* In All Handcrafts





Although beautiful embroidery of a sophisticated type was doubtless made in some localities, by far the most popular work is the decoration of cotton or linen, in red or blue thread, in cross-stitch, or other simple stitches.

Hand towels, hats, dresses, table covers, hangings, all come in for this sort of decoration. The hand towels are very beautiful, and have an importance in the life of the peasant beyond that of merely being towels. They are hung up, when especially beautiful, on the trees for decorations on fete days, or clustered around the icon in the family chapel.

From India, just across the mountains from Russia, must have come the custom of giving decorated handkerchiefs at the time of a marriage. These are called *chirinkos*, and are given out in large quantities to all of the guests and principals at the wedding.

It is strange indeed that, although in her other handcrafts, such as toys

and carvings and painted woods, certain aspects of Russian life serve as motifs for design, little or nothing of this type appears in the embroideries. The patterns are colorful and naive in execution, and show, not what one would expect in the way of a reflection of the life about them. Here is a gorgeous piece of linen worked in what are certainly conventionalized peacocks; here a strange Buddhist temple; there a lion; now a distorted swastika, a siren, or some other pagan symbol.

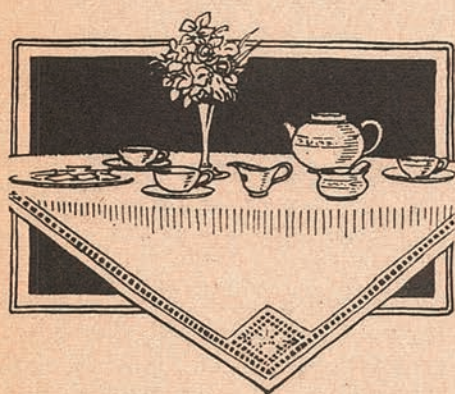
Such patterns would of necessity be without significance to the peasant, chosen rather for the attraction they exerted than the meaning. Geometric designs predominate in the Finnish embroideries, the eight-pointed star, and the eight-petaled rose.

In some localities the tree of life is portrayed, with leaves and flowers worked out harmoniously into a conventional design. A motif famil-

iar to us is the figure with hands up-raised, held high in the air, either in amazement, adoration, or in the sense of bearing gifts. The smocks decorated with roses and flowers usually come from the Ukraine, which some consider the most colorful and beautiful of all of the Russian embroideries. Here the mystical figures and geometric designs disappear, to give place to lovely roses and garlands worked out in great profusion. Although the brighter colors predominate, now and again a subtle grouping of soft colors is charmingly executed.

Certainly Russia has in her handcrafts a heritage as valuable as her mines and vast wheatfields. As long as they remain handcrafts, actually made by hand, they belong in the category of fine arts. When even a portion of any object is made by machine, they lose their special significance, and fall in the category of industry.

## A Simple Insertion and Corner



With crochet-cotton No. 50 make a chain of 16 stitches.

1. Four tr, 1 lct, 4 tr, ch 3.
2. Three tr, 1 bar, 4 tr, ch 3. Continue these 2 rows for any length required.

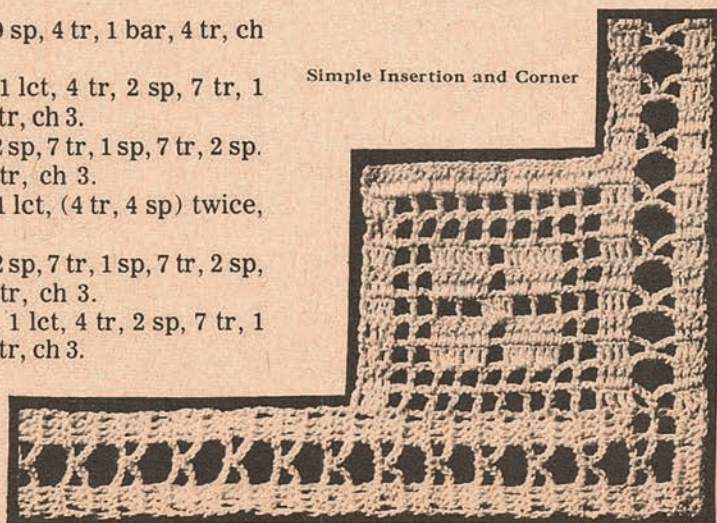
To form the corner.

1. Omit the 4 tr at end of 1st row and work 1 sp, instead, ch 5 (which forms the sp of next row).

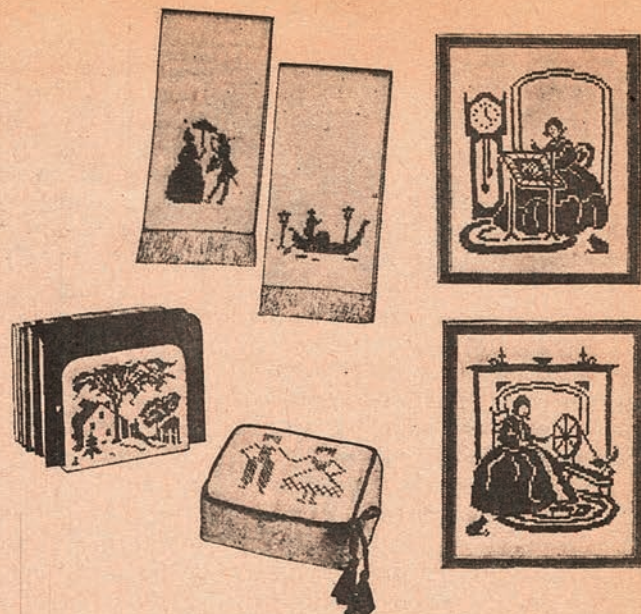
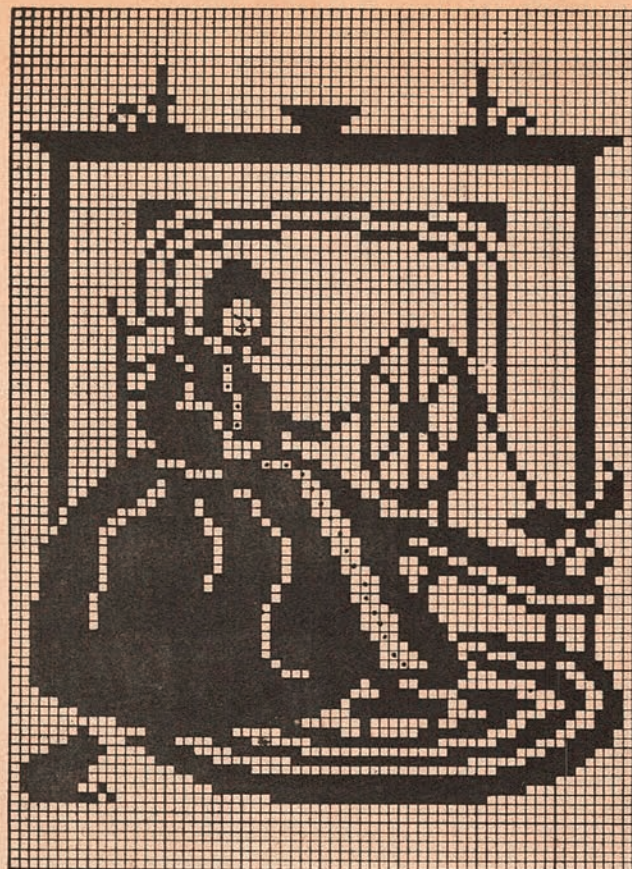
2. One sp, 1 bar, 4 tr, ch 3.
3. Twelve tr, ch 3, and turn the work and work along the edges of insertion previously made.
4. Three tr, 1 lct, 4 tr, 9 sp, 4 tr, ch 3.
5. Three tr, 9 sp, 4 tr, 1 bar, 4 tr, ch 3.
6. Three tr, 1 lct, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, ch 3.
7. Three tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 bar, 4 tr, ch 3.
8. Three tr, 1 lct, (4 tr, 4 sp) twice, 4 tr, ch 3.
9. Three tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, 1 bar, 4 tr, ch 3.
10. Three tr, 1 lct, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, ch 3.

11. Three tr, 9 sp, 4 tr, 1 bar, 4 tr, ch 3.
12. Three tr, 1 lct, 4 tr, 9 sp, 4 tr, ch 3.
13. Thirty-three tr, 1 bar, 4 tr, ch 3, and continue working 1st and 2d rows before corner.

Simple Insertion and Corner

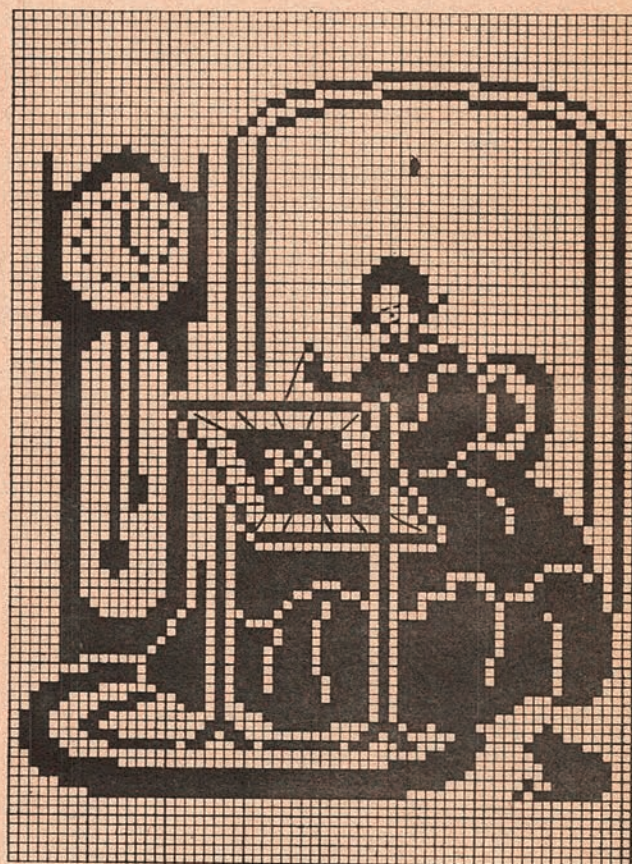






# Again the Silhouette

DESIGNS BY  
E. MARION STEVENS



There is no form of stitchery decoration more diversified in its uses than the cross-stitched silhouette. By varying the size of the stitch a single motif may be used for many different purposes and a scrapbook of such designs provides inspiration for the decoration of a variety of articles ranging all the way from a handkerchief to a cushion top or a floor rug.

Any sort of material which counts the same number of threads to the inch in both directions, is usable for

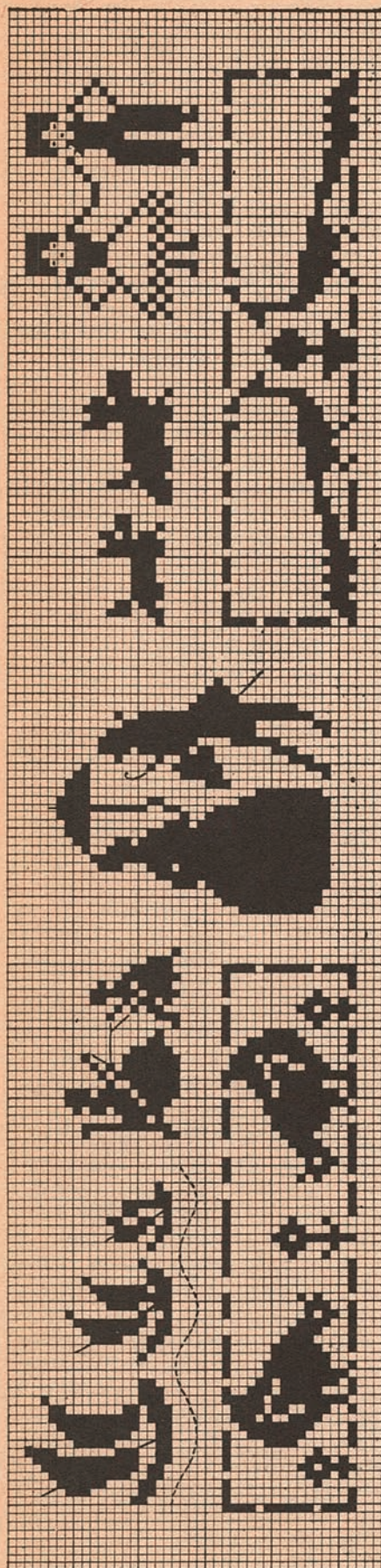
the background material, and while the preferred method is to work the crosses by the weave of the background, in the case of fabrics of close, fine texture, many embroiderers prefer to work over a canvas, the threads of which are drawn out after the design is finished.

When the canvas is carefully placed so that the threads lie parallel with those of the fabric ground and the crosses are worked so that the arms of the stitches are of uniform length and tension, the results

of this method are very satisfactory. The canvas should be securely basted in place along the edges and lengthwise and crosswise threads should also run from the center of each side to serve as a guide in placing the design as well as to hold the canvas and fabric background together.

Stranded floss is an excellent material for doing decorative cross-stitch over canvas on a closely woven background, for the reason that the number of threads used in





the needle can be easily varied to suit the count of the canvas. But the threads should be kept of uniform tension if the surface of the finished silhouette is to be smooth and regular after the canvas threads are pulled out.

The finer the count, the fewer the number of threads which are needed. When the canvas, for example, counts twelve blocks to the inch, two threads of stranded floss are sufficient. The motifs on the little finger towels are done in this manner. When the canvas count is nine to the inch, two threads may also be used if it is desired to show the individual stitches, as the little figures which decorate the top of the illustrated pincushion. Otherwise it is better to use three threads on nine-to-the-inch canvas to produce the more solid surface of the silhouettes on the bookend and pictures.

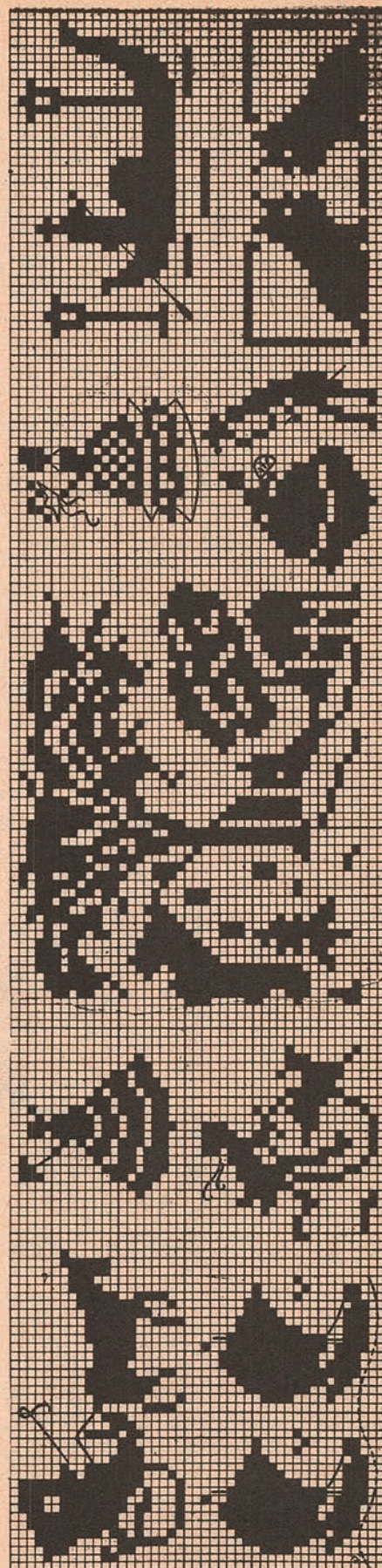
Penelope canvas, sometimes called railroad canvas because of the double threads which check off the texture into little blocks, is usually used for work of this character, placing the stitches so that the arms meet in the centers of the spaces between the blocks formed by the intersections of the threads. It is a white canvas squared off with blue threads at regular intervals to simplify the count. When making small pictures or pincushions this canvas often serves as the foundation material, the background being filled in with crosses of neutral color after doing the design.

Silhouettes are by no means necessarily done in black. Any color which contrasts sharply with the background may be used. The little finger towels, for instance, being made of pink linen and the motifs cross-stitched with a rather deep shade of Copen blue, a single thread of the blue being used to hemstitch the fringe. Similar towels for a green bathroom might be made of yellow linen crossstitched with dark green or of light green linen worked with a dark orchid.

The little boxed pincushion shows what can be done by working with a darker shade of the body color, bordering the top with a twisted cord and tassels of the embroidery floss. Tiny square cushions are adorable made in this manner, choosing a motif suited to the shape.

Silhouetted book-ends are very decorative and may be made of any

Continued on next page





preferred material and in any color. Mounts suitable for covering may be very successfully made at home with stiff corrugated board and the small angle irons to be found at hardware counters.

Cut a separate piece of the board for each upright and base, planning so that the corrugations run from top to bottom of the upright and across the width of the base. Use two thin angle irons for each end, spacing them so as to adequately support the paper board. Run the points of the scissors into the boards and cut one of the folds where the irons are to be inserted. Insert the arms, one into the upright and the other into the base.

The next step is to cover the mount

with outing flannel, gluing a strip to the outside and then bringing the edges of a second strip over the edges from the inside. The upright end of the book-end illustrated is six inches in width, five inches in height and the base is two and one-half by six. The cross-stitch pictures are worked nine to the inch.

To line, take a piece of sateen matching the color of the embroidery cut long enough to cover the inner side of the upright and both sides of the base and at least one-half inch allowance all around for covering the edges. Starting at the top, pin securely to the mount, fold the side edges of the lining in as it crosses the under side of the base and bring the end up on the outside of the upright about half an inch. Catch-stitch the raw edges to the flannel cover all around, being care-

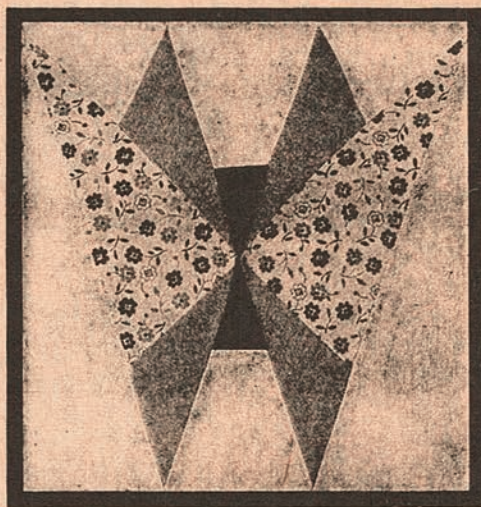
ful to draw the sateen tightly so that it will be smooth. Then take the embroidered piece, which has been cut the shape of the upright section plus one-fourth inch seam allowance. Pin this securely all around, turning in the cut edges, and whip as invisibly as possible.

One of the newest fancies is to cross-stitch handkerchief corners with amusing animals or quaint colonial designs, working over a fine canvas with one of two threads of stranded embroidery floss in any preferred color which will throw the design into relief against the background.

Cushions also, the twelve-inch boudoir size as well as the larger ones for living-room uses, are popularly decorated with silhouetted figures, Monk's cloth and German-town yarn being a good combination.

## The Butterfly in Patchwork

By VERDIE C. FOSTER



*Butterfly Quilt-Block*

The butterfly is a favorite motif in decorative needlework of every variety; it has been developed in applique, embroidery, and laces of all sorts, but never before has the attempt been made to reproduce it in the oldtime "pieced work". Yet it is the simplest thing in the world to do, and the design lends itself admirably to the newer uses to which we are putting the real patchwork. No longer do we make quilts alone; we

have pillows made of patches sewed together in the good old-fashioned way, and there are borders and side-drapes, scarf-ends and even frivolous vanity sets, which would cause our foremothers - who looked upon patchwork as a strictly utilitarian means of making small remnants of cloth do further service as bedcoverings - to open their eyes very wide indeed. And yet I am not sure but they would give this later-day notion

their fullest approval, for they really loved pretty things, as is evident from the quaint and often artistic way in which they arranged bits of goods to form the "pieced blocks", and joined them, in turn, to make those self-same quilts.

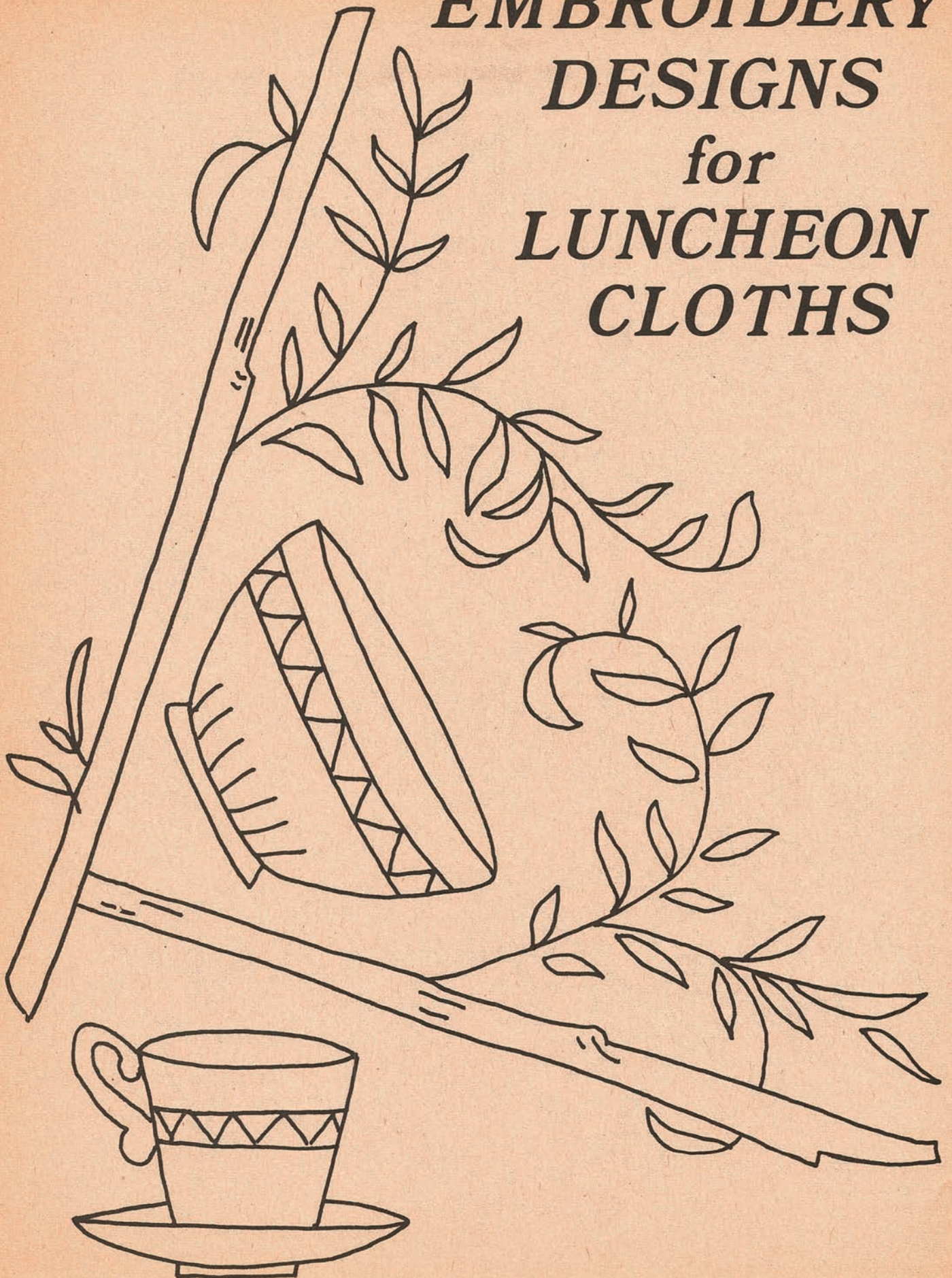
There is nothing difficult about pieced work; one has only to cut the various patches true to outline and join them evenly, taking the same width of seam, and being careful that points or corners meet exactly. Nowadays, so great is the vogue for this oldtime work, one may be able to obtain a certain design with cutting-lines, in the various colors used. Of course there is not the opportunity for that "individual touch", but the work is thus greatly simplified, and when one has learned the art of "piecing patchwork", she will find plenty of new adventures awaiting her option.

A pretty figured print was used for the large wings of the butterfly, light blue for the four small wings, and dark blue for the two connecting triangles, and the effect is very pleasing. The butterfly may be made in any desired size, simply by increasing, proportionally, the size of the patches, or decreasing them if the finished block is wanted smaller. The design is especially pretty for a pillow.





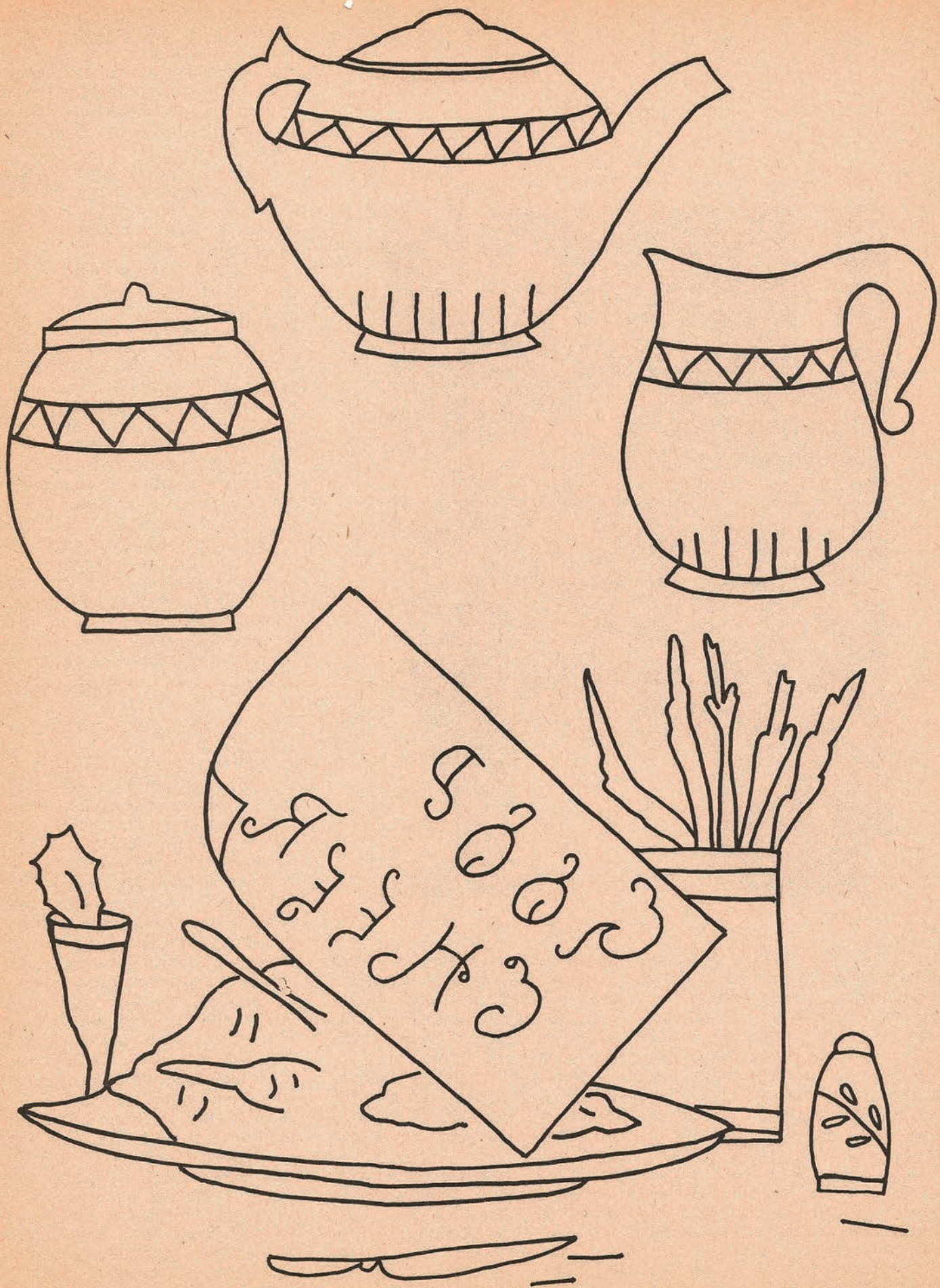
# EMBROIDERY DESIGNS for LUNCHEON CLOTHS













# The Sweater Blouse

A 1932 DESIGN

BY PEARL BRUMBACH



*The Favorite Fishnet Sweater*

A popular favorite in the 30's, this sweater-blouse may be very quickly and easily made ready to wear, even by one who has not yet become especially expert in the use of the crochet hook. It is serviceable and summery, and suitable for almost any vacation occasion. Plain filet-net, open and dainty, is used and, as suggested, the work progresses rapidly.

Materials required are four one-ounce balls of gray silk-and-wool yarn, with one ounce each of light and medium blue, and a bone crochet hook, No.5.

With gray, which is used for the body of the garment, make a chain

for the back of 100 stitches. Directions and quantity of material are given for size 34; the blouse may be easily enlarged, if desired, or made smaller by varying the length of the foundation chain, as required.

1. A treble in 6th st from hook, for 1st space (the work is done in the ordinary half space), -:- ch 1, miss 1, 1 tr in next; repeat from -:- to end of row.

2. Ch 4 (for 1st sp), tr in tr -:-, ch 1, tr in next tr, repeat, ending with tr in 2d st of ch, for last sp.

Work 4 rows, in all, with gray, then 4 rows with medium blue, 4 rows with light blue, again 4 rows of medium and 4 of light blue, then

work 8 more rows with gray, making 32 rows, and bringing the work to the underarm, where the shaping of the raglan shoulder begins, as follows:

33. Ch 3, only, for turning, a tr in 2d tr from end, continue as usual across the row, but omit the ch between last 2 tr.

34. Ch 3, a tr in 3d tr from end, and work across, ending the row like 32d. Decrease in this way for 18 rows, leaving 13 spaces for back of neck. Fasten off securely.

With gray make a chain of 116 stitches for the front, and work exactly as directed for the back until you have completed the 32 rows, where the shaping of the shoulder begins; on the front the neck is sloped at the same time, and in the same manner. Work like 33d row of back to the center of the front, covering 27 spaces in all and omitting the chain between last 2. Continue same as 34th row, and repeat until you have 9 rows sloped at the neck; then continue this edge straight, but shape the shoulder as directed for the back until there are 18 of the sloped rows, with 2 spaces remaining at the top, or side of neck. The other half of the front is worked in precisely the same way. Break the yarn after completing each side.

**For the Sleeves:** With gray, chain 8.

1. A tr in 6th st of ch, ch 1, miss 1, tr in next of last st.

2. Ch 4, tr in last tr made, at end of previous row, and work across as usual, with sp over sp, ending with 2 tr in same place, 1 ch between, thus increasing 2 sp each row.

Repeat until there are 18 rows, or 36 spaces across the sleeve; then without further increase, work 1 row medium blue and 1 row light blue, alternately, twice, and fasten off. Make the other sleeve to correspond.

Join the underarm seams evenly; this may be done with needle and yarn or with single crochet, working from the wrong side, and taking care not to draw the edge too tightly; it is an excellent plan, when breaking the yarn after completing the rows of colors, to leave a short length for making this joining. Join the straight edge of the sleeve - last 4 rows - and sew each in its respective armhole, making sure, as suggested, that the seam does not bind; it is well to baste it in place before sewing securely, holding it just a little full at the shoulder.

When everything is completed the



neck is finished with double crochet, worked in each stitch, and with 1 chain between doubles, first a row of medium and then of light blue, alternating.

**For the Belt:** Make a chain of 60 stitches, for one end of the sash; beginning at the left side of front about two inches from the underarm seam, work -- a double in treble of body of blouse, double crochet in each of next 2 trebles and 2 double crochets in next, making no chain between these stitches, which serve to draw in the waistline. Continue in this manner around to the opposite side of front, or within a space of the starting point, then chain 75 for the other end of sash.

Work 5 rows in filet crochet, the same mesh as for the body of the blouse, and fasten off. Finish the ends of the sash or belt with fringe, cutting a six-inch strand of each color; hold these evenly together,

double in the middle, insert this loop in a space, bring the ends through the loop and draw up snugly. Repeat, knotting the fringe in each space.

Any color liked may be chosen, or combination of colors. If preferred, the regular filet-crochet space may be used, of chain 2, miss 2, a treble in next; this will give a more open mesh and can of course be more quickly worked.

--:--:--:--

## FRENCH-NET BERET

### Materials:

Two balls of No.30 mercerized crochet cotton or four balls of perle cotton

No.3 steel crochet hook

Begin with a chain of 3 stitches, and join.

1st rnd: Ch 1, 9 tr in ring.

2d rnd: Ch 1, tr between each tr of

preceding round, with 1 ch between.

3d rnd: Ch 1, 2 tr under each 1 ch, with 1 ch between every tr.

4th rnd: 3 tr under every 4th ch, 2 tr under all others; always ch 1 between each tr.

5th rnd: Ch 1, tr under each 1 ch, with 1 ch between tr.

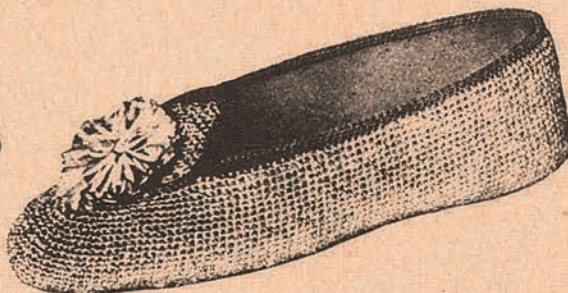
6th rnd: 2 tr under each 6th ch, 1 tr under all others; ch 1 between each tr.

7th rnd: 2 tr under each 7th ch, 1 tr under all others.

8th rnd: Increase in the same way under every 8th ch.

9th rnd: Increase under every 9th ch. Continue in this way until circle measures  $5\frac{1}{2}$  inches across ( $6\frac{1}{2}$  inches for large head size); then work without increasing until crown measures  $7\frac{1}{2}$  inches from center top, or as much longer as desired for a double or triple fold or roll. Finish edge with 2 dc under each ch.

# Raffia Slippers in Crochet



Any size of slipper can be made from the directions given.

The directions for the toe-shaping are suitable for sizes 4, 5 and 6.

For a smaller size, work one half inch only quite straight at the beginning - one fourth of an inch for a still smaller size.

Commence by measuring round the outside edge of the slipper sole.

With raffia make a chain this length, and join in a circle.

Work a row of double crochet all around, working 1 chain for the first stitch, then 1 double crochet in each stitch. Join.

Continue row upon row for a depth of one inch, joining each row by a slip stitch, and working 1 chain for the first stitch of next row.

Keeping the join for the center back, fold and mark the center front of toe.

Now continue round and round as usual, but shape the turnover of toe as follows:

1. Work 2 d c as 1 on each side center toe st. (To work 2 d c as 1, draw the raffia through 1 st, then through the next. You now have 3 loops on the hook. Draw the raffia through all 3 at once). This forms the decrease.

2. On the next row, leave 3 st in the center, and decrease on each side next to 3.

3. Keep 5 stitches in the center and decrease on each side of these.

4. Keep 7 stitches in the center and decrease on each side of these.

5. Keep 9 stitches in the center and decrease on each side of these.

6. Keep 11 st in the center and decrease on each side of these.

7,8. Keep 13 st in the center and decrease on each side of these.

9,10. Keep 15 st in the center and decrease on each side of these.

This completes the main part of the slipper.

**The Toe Piece:** Commence with 1 chain.

Work 3 doubles into this chain, chain 1, turn.

Now increase by working 2 stitches in the first and last stitches of every row until you have 17 doubles in the row, always turning with 1 chain.

Now decrease by working the first 2 and last 2 stitches as 1 on every row until only 1 stitch remains.

Fix two sides of this toe piece into the top of front of slipper toe by a row of doubles, working through both edges and turning the point by working 3 doubles in this.

After completing the first row, turn with 1 chain and work a second row.

**To Complete The Slipper:** Place a piece of tissue paper over the slipper and cut a pattern to fit.

Use this pattern for cutting the lining, being careful to allow for turnings.

With silk work 3 rows of doubles all round top edges of slipper.

At the junction of toe piece with slipper, miss a stitch on slipper side and also one on the toe piece in order to keep the work flat.

Work 3 doubles in the point of toe piece, on each row. Now slip stitch the lining to slipper - over the first row of doubles on upper edge, and on second row of doubles on lower edge.

Sew slipper top to sole.

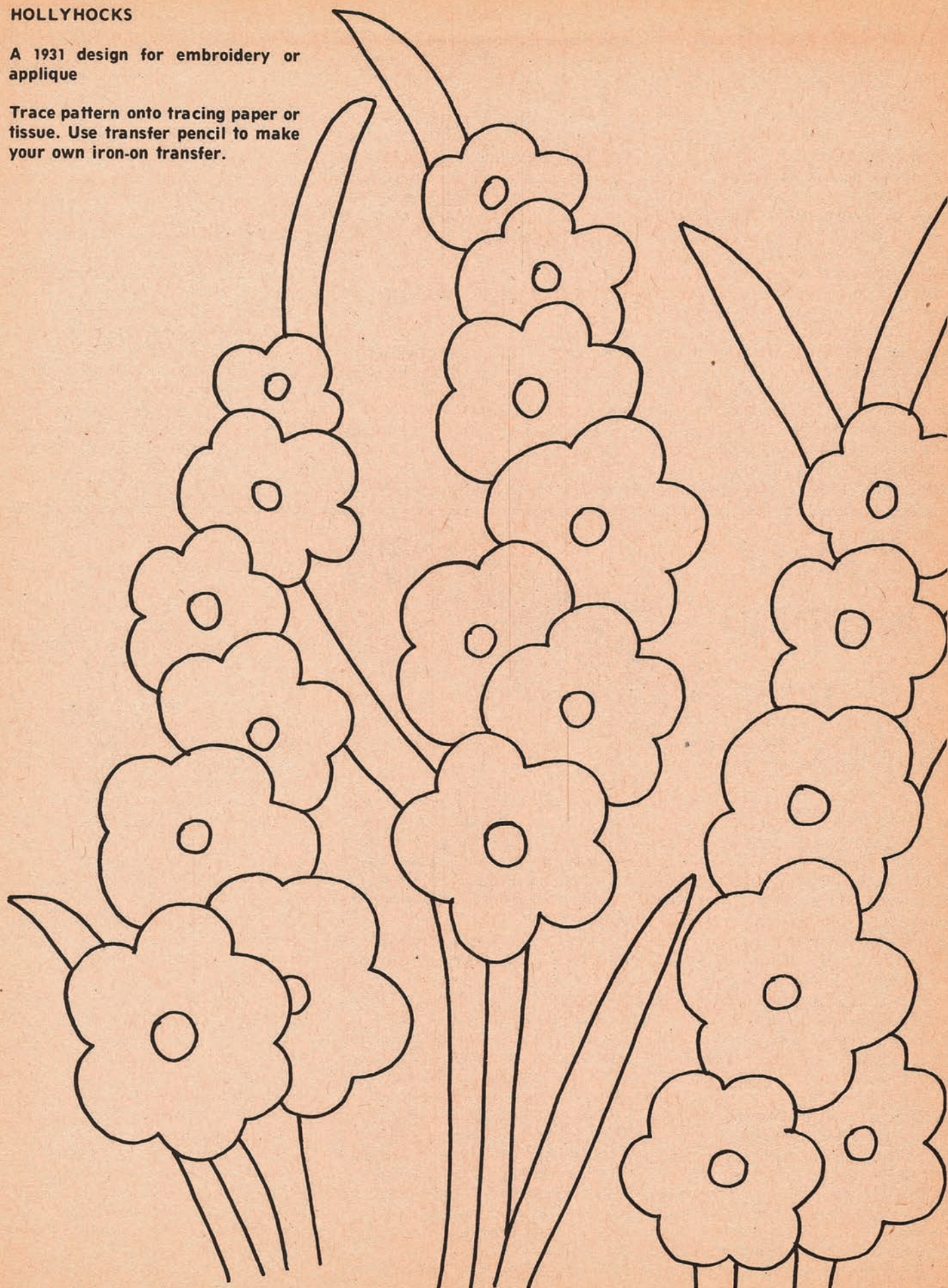
Make a small pompon with raffia and sew to center of toe piece.



## HOLLYHOCKS

A 1931 design for embroidery or applique

Trace pattern onto tracing paper or tissue. Use transfer pencil to make your own iron-on transfer.











## *Irish Crochet Neckwear*

BY  
CHRISTINE  
FERRY  
AND  
FLORA  
DEUSCHLE

Much of the Irish lace used commercially is merely a repeat of the simple square medallion with rose or shamrock center and frame of picoted chain loops, for the reason that the more elaborate patterns take too much time to execute to make it possible to offer them at popular prices. Neckwear composed of Irish crochet motifs set together after the manner of the pieces illustrated is not inexpensive, yet any woman who enjoys working with the crochet hook can make for herself collars and cuffs and gilet tops of this nature with no more outlay than

the cost of a few balls of mercerized crochet cotton. Since well made Irish lace is very durable and launders as easily as pique, the time spent in doing it is well invested.

Three balls of No.100 mercerized crochet cotton and a No.14 steel crochet hook were used in making the collar, cuffs and gilet top illustrated.

The small double rose, so characteristic of Irish crochet, forms the center of the motif. Surrounding it are clusters of leaflets, single roses and shamrocks border the edge and the body of both collar and cuffs consists of chain loops covered with





*Fig. 1. When starting 1st round of double rose, thread-end is concealed by working chains over it*

*Fig. 2. Completion of 1st round provides foundation for 1st round of petals*

*Fig. 3. Third round in process. Work shown wrong side up*

*Fig. 4. Leaflet in process, showing manner in which stem is connected to chain loop partially covered with doubles*

*Fig. 5. Thread-end being covered with 1st round of doubles in the making of a shamrock*

doubles.

#### Collar

Eleven rose medallions, joined by shamrocks, form the outer border of this collar. Start with the double rose.

**Double Rose.** Chain 8, join to form a ring.

**1st rnd:** Ch 6 (work these chain stitches over thread end by passing the end between hook and working thread after each chain, then cut thread end close to 6th ch st. See Fig.1), tr in ring, (ch 3, tr in ring) four times, ch 3, sc in 3rd of 6 ch, (forming 6 spaces). (See Fig.2)

**2nd rnd:** Work (dc, 6 tr, dc) in each space, then sc in same ch where previous sc was made.

**3rd rnd:** At back of each petal ch 7, dc over tr of 1st round. (See Fig.3)

**4th rnd:** Fill each loop with (dc, 9 tr, dc), join by sc in dc of previous round.

**5th rnd:** At back of each petal ch 9, dc over tr of 1st round (proceeding as in 3rd round).

**Leaflet:** Without breaking thread, work 6 dc in next 9-ch loop, -:- ch 15, skip 1st ch from hook, dc in each of 10 st, continue on opposite side of this foundation chain by passing rose to the right, ch 3, tr in each of 7

Continued on following page



*Fig. 6. This detail shows method of joining shamrocks to leaflets and the way the single roses are joined to both shamrocks and leaflets in completing the medallion*



## IRISH CROCHET NECKWEAR

dc (at bottom of doubles, see Fig.4), 1 h tr, 2 dc, sc into point, sc in 1st dc made, 2 dc, 1 h tr, 5 tr, 1 h tr, sc in 1st of 3 ch, catching ch of stem underneath, 4 dc over stem. Repeat from -:- twice. Then insert hook in last dc of 2nd and 1st stems, also in 6th dc on ch loop, and draw thread through all stitches on hook, work 6 dc in ch loop. Repeat from beginning of leaflet for two more groups. Fasten off.

Work as many of these rose medallions with three leaf groups as may be desired.

**Shamrock:** Ch 9, sc in 1st st to form a ring.

**1st rnd:** Covering thread end (see Fig.5) work 21 dc in ring, sc in 1st dc.

**2nd rnd:** (Ch 10, skip 5 dc, dc in each of 2 st) twice, ch 10, skip 5 dc, dc in next.

**3rd rnd:** Work 16 dc in each loop, sc.

**4th rnd:** Work dc in each of 6 st, ch 4, dc in same st where last dc was made, dc in each of 5 st, ch 4, dc in same st where last dc was made, 5 dc; 5 dc on next loop, (dc, ch 4, dc) in next st, 5 dc, ch 2, take hook out of work, insert in right-hand leaflet of center group of rose medallion (see Fig.6), draw dropped st through, ch 2, dc in same st where last dc was made, 5 dc; remove hook, insert in center leaflet, draw dropped st through; 6 dc on next loop, ch 2, remove hook, insert in next leaflet, draw dropped st through, ch 2, dc in same st where last dc was made, 4 dc, (dc, ch 4, dc) in next st, 5 dc, sc and fasten off.

Work and join a shamrock to center group of leaflets of each rose medallion. Then join medallions in a row by joining picots of 2nd and 3rd loops of shamrocks to points of two upper leaflets. (To join, always remove hook and insert in point of leaflet, then draw dropped stitch through. See Fig.6.) Join a shamrock to each end of collar.

**Single Rose:** Start like double rose and repeat 1st round.

**2nd rnd:** Work (dc, 6 tr, dc) in each of 3 spaces, (dc, 3 tr) in next space, remove hook, insert into left-hand picot of lower loop of shamrock at end, draw dropped stitch through, (3 tr, dc) into same space, (dc, 6 tr, dc) into next space, (dc, 3 tr) into next space, join (by removing hook) to point of next leaflet, (3 tr, dc) into same space, sc and fasten off.

For next single rose work 2nd

round thus: (dc, 6 tr, dc) in 1st space, (dc, 3 tr) in next space, remove hook, insert between 3rd and 4th tr of first petal made for previous single rose, draw dropped stitch through, (3 tr, dc) into same space, (dc, 3 tr) into 3rd space, join to h tr of next leaflet (whose point is joined to previous rose), (3 tr, dc) in same space, (dc, 6 tr, dc) in next space, (dc, 3 tr) in 5th space, join to h tr of next leaflet, (3 tr, dc) in same space, join next petal to next picot of shamrock. (See Fig.6.)

Work the two single roses opposite in a corresponding manner; join the 3rd petal to picot on shamrock (opposite last joining made), join 4th petal to h tr of next leaflet, make 5th petal without joining, join 6th petal to h tr of lower leaflet of left-hand group. For next rose, work 2 petals without joining, join 3rd petal to 1st petal made for previous rose, join 4th petal to point of next leaflet, make 5th petal without joining, join 6th petal to right-hand picot of next shamrock.

Work and join single roses in this way for length of collar.

**Inner Edge:** 1st row: Holding wrong side of work toward you, fasten thread into picot of shamrock, -:- ch 7, dc between loops of shamrock, ch 7, dc in next p (where leaflet was joined), ch 7, dc in 5th st of leaflet, ch 7, dc in 1st st of same leaflet, ch 7, sc in each of 3 chain loops at back of rose, ch 7, dc in 1st st of next leaflet, ch 7, dc in middle of same leaflet, ch 7, dc in p of shamrock (where same leaflet has been joined), repeat from -:- to end of the collar, turn.

**2nd row:** Work 9 dc in loop, -:- ch 4, dc in top of last dc made, to form picot, 9 dc in next loop, repeat from -:- across, working 5 dc only into loop at end, turn.

**3rd row:** Ch 7, dc in 5th dc of next loop, repeat to end of row, turn.

**4th row:** Repeat 2nd row.

**5th row:** Repeat 3rd row.

**6th row:** Repeat 2nd row from beginning to center, then fill 3 more loops, 5 dc in next loop, turn, work ch loops to center of next shamrock, turn; cover loops as before, working (4 dc, p) in remainder of loop at first turning point, fill loops until center of next shamrock is reached, ending with 5 dc, turn, work ch loops across three medallions, skipping the half loop at previous turning point, turn, cover loops across four medallions with dc and p, turn. Work back and

forth in this way, always adding a medallion.

When there are 12 rows (or 6 rows of picot loops) at center of collar, ch 6 st for loops, instead of 7, and cover loops with (7 dc, p), but over the last two medallions on each end make 7-ch loops as before and cover them with (9 dc, p). In next row ch 6 for loops from beginning to 3rd rose, ch 5 for loops to within 3rd rose from end, ch 6 to end of row. Fill 6-ch loops with (7 dc, p) and the 5-ch loops with (5 dc, p) work 4 dc over remainder of each loop at end of collar, fasten off.

## Cuffs

Work three medallions as for collar, and join them with shamrocks. For picot loops, proceed as for inner edge of collar. Repeat the first 4 rows, then repeat 3rd and 4th rows until there are 5 rows of picot loops. Work row of chain loops as before and finish by covering each loop with (5 dc, p, 4 dc); work 4 dc over remainder of each loop at end of row. Fasten off.

## Gilet

Work three medallions as for collar and join them with shamrocks. Work 2 rows of picot loops, repeating the first 4 rows of inner edge of collar. For 5th row, work loops of 6 chains. In next row work (5 dc, p, 4 dc) in each loop, 4 dc over remainder of each of 2 loops at end.

Work rose medallion with a shamrock for each leaf group and 4 single roses. Starting at wrong side of work, repeat the 1st row of inner edge of collar.

**2nd row:** After turning, remove hook, insert in left-hand picot of shamrock in center, draw dropped stitch through, 9 dc in loop, (p, 9 dc) in each of 8 loops, 5 dc in last loop of row, turn.

**3rd row:** (Ch 7, dc in center of next loop) 9 times, turn.

**4th row:** 5 dc in loop, ch 2, join between loops of shamrock, ch 2, dc in last dc made, 4 dc in same loop, p, 5 dc, remove hook, insert in free petal of next rose, draw dropped stitch through, 5 dc in loop, p, (5 dc in next loop, join to next petal of next rose, 5 dc in same loop, p) twice, 9 dc in loop at center, p, (5 dc in next loop, join to next petal of single rose, 5 dc in same loop, p) twice, 5 dc in next loop, join to free petal of next rose, 5 dc in same loop, p, 5 dc in next loop, ch 2, join between loops of shamrock, ch 2, dc in last dc made, 4 dc in



## Continued

same loop, 4 dc over remainder of loop of 1st row, join to p of shamrock, fasten off.

Work rose medallion and three shamrocks as before and join in exactly the same way. (Start by joining to lower shamrock of right-hand medallion.)

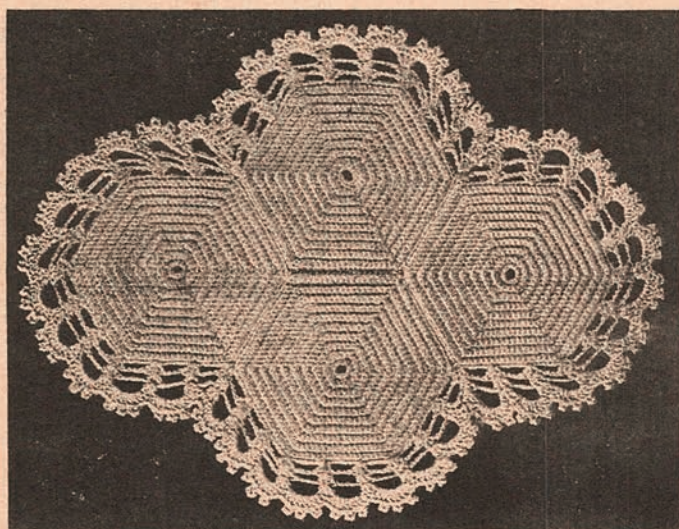
To fill in center: Work a double rose and three groups of leaflets as before, 6 dc in next chain loop, work 1st leaflet, joining point to lower p of right-hand shamrock. Join 2nd leaf-

let with h tr to next p of same shamrock, join opposite h tr to opposite shamrock, join 3rd leaflet to remaining p of same shamrock. When 3rd leaflet is finished, work 4 dc over stem, sc in previous stems as before, sc in the two remaining chain loops, 6 dc in loop and fasten off. Thread a needle and join next leaflet on each side of last group to next petal of single rose.

**Picot Loops.** 1st row: Holding wrong side of work toward you, fasten thread into remaining free

petal of single rose at right-hand of center, (ch 9, dc in next leaflet) 7 times, ch 9, join to remaining free petal of single rose, turn; work (4 dc, p, 7 dc, p, 4 dc) in each loop. Fasten off.

For outer row of picot loops, fasten thread into remaining free petal of next single rose, -:- ch 9, dc in 4th of 7 dc of next picot loop, repeat from -:- 7 times, ch 9, join to remaining free petal of next single rose, turn; work (4 dc, p, 7 dc, p, 4 dc) in each loop and fasten off.



# OVAL HOT DISH MAT

BY MRS. L. S. STRAIN

Use carpet-warp, coarse knitting cotton, crochet cord or crochet cotton of any desired size. No.25 linen thread makes a heavy, durable and rich-looking mat. Chain 5, join.

1. Make 8 doubles in the ring, join to 1st double with a single, turn.

2. Two doubles in each double (always working in back vein of stitch to form a rib), join and turn.

3. A double in each double, join and turn. All odd rows the same.

4. Three doubles in 1st stitch, 1 in next; repeat around, join and turn.

6. Two doubles in 1st stitch, 1 in

each of 3; repeat around, join and turn.

8. Three doubles in 1st stitch, 1 in each of 4; repeat, join and turn.

Continue in this way, always working the row of plain doubles between the widening rows, increasing 2 stitches between corners in 1 widening row (as in 4th), and 1 stitch in next widening row (as in 6th), until you have completed 9 ribs outside of center, or the center is as wide as desired with the material used. The hexagons made for the set, of which one of the oval mats is

illustrated, are four inches in diameter. Join two of them on one side by crocheting together, and one between these two on two sides.

For the border:

1. Fasten in the joining between two hexagons, chain 3 for a treble, 2 trebles in same place, -:- chain 4, miss 6 doubles (or one-third the distance across the section or gore), 3 trebles in next, (chain 4, miss 6, 3 trebles in next) twice, the last group coming at point of hexagon, repeat from -:- along next two sides, chain 4, 3 trebles in joining, or between hexagons, and continue around the mat, joining last chain to top of 1st treble.

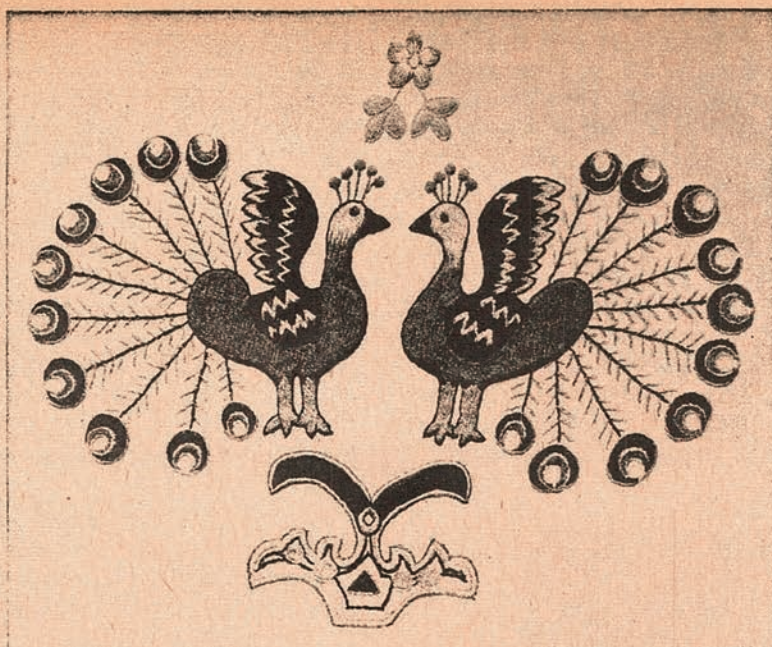
2. Slip to 2d treble, chain 3, 3 trebles in same place, -:- chain 5, 3 trebles in 2d of next 3 trebles, repeat around, join.

3. Same as 2d row, with 7 chain between groups of trebles.

4. A double in 2d of 3 trebles, (2 trebles under 7 chain, chain 4, fasten in top of last treble for a picot) 3 times, 2 trebles under same chain; repeat around, join and fasten off securely.

Smaller oval mats may consist of two hexagons, joined at one side, with the border, and larger ones may have three or four joined in a row. Small round mats may have the border added to a single hexagon, larger ones may have three hexagons joined for the center (as in the oval mat illustrated, omitting one end hexagon), and still larger ones may have six hexagons joined around a seventh, for the center. The mats may be varied as to size and shape in many ways, and there may be as many in a set as desired, say two each of the smallest and medium-sized round ones, and one large round one, one large oval and two each of the other sizes.





# Peacocks for Scarf-Ends

## *A Typically Russian Design*

BY NINA SOUROSHNIKOFF

Wouldn't these peacocks make an engaging decoration for the ends of a scarf, or for a pillow-top, or for a bag? Or wouldn't they be charming framed under glass for a tray?

A medium-weight, softly twisted perle cotton is particularly good for the embroider, whatever article is to be decorated. The colors are delightful; blue, gold and a subdued tan, with black for accent. The birds are worked in two shades of blue, lightest at head and neck; wings are black, feathers indicated with light blue; and the tail-plumage is black-spined with tan "feathers." Eyes have a golden circle at the center, ringed with tan; then a ring of solid deep blue, followed by a ring of black, the two separated by a thread of tan, and the black encircled by light blue. The eyes of the crest, however, are deep blue. The eyes of the birds themselves are black, and so are their beaks, while their legs are tan. Black outlining is added around each bird, omitting the crest.

The flower above the birds is worked solidly in light blue, and outlined with tan, and the blossom itself

has a solid golden heart, which is tan-encircled. Each petal bears single stitches of gold worked upon the previously embroidered surface to radiate from the center.

The motif below the peacocks is black at the top with a center circle worked solidly in gold, and followed by another in light blue, black outlining separating them and encircling the black one. At the lower part of the motif there occurs a black, triangular form, worked solidly and enclosed in lines of light blue. To each side of the triangle are two rounds, the one nearest being light blue, and the other tan, each encircled with blue. All around the motif there is a row of gold outlining, closely followed by an outer row of deep-blue; and, at the bottom of the motif, by an inner row of tan. All remaining lines in the motif are black.

Satin-stitch and outline are too well known to even amateur needleworkers to need much explanation, and where each occurs in the design is obvious.

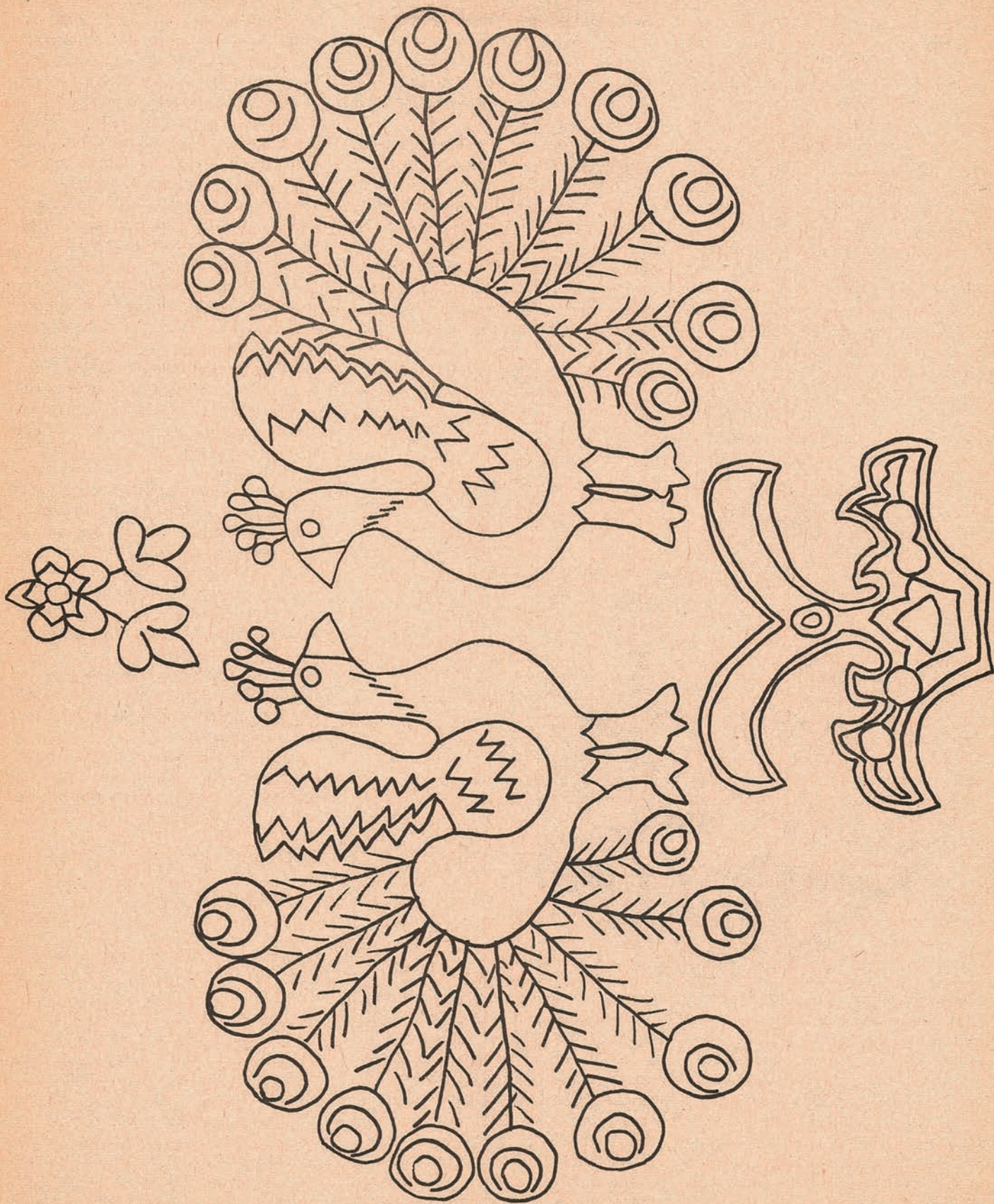
Long-and-short-stitch is always a

good filling-stitch for large spaces, and is not more difficult to work than satin-stitch. Indeed, long-and-short-stitches are really just satin-stitches of graduated and alternating lengths, laid closely side by side, the short ones of each new row fitting against the long ones of the previous row, and vice versa, and set well between to avoid any abrupt break in the lines of stitches or in the shading.

Then there is crewel-stitch, which is most effective as a filling-stitch, when well made. It is not unlike outline-stitch and should be worked in close rows, with even stitches. To make it, hold your work vertically, bring the needle up at the end of the line and take a stitch about an eighth of an inch long, keeping the thread downward under your thumb and below your needle - that is, to the right - with the needle itself pointing downward. This is the first half-stitch. Pick up another eighth of an inch of the fabric, as before, and bring the needle up through the hole at the end of the first stitch. This will make a full-length stitch. Make all subsequent stitches in the same way, and work around the entire form first. Then fill in with rows of the same stitch. When working in a reverse direction, keep the needle to the left of the thread. This will give the same effect as did the row going the other way.

If Italian hemstitching be used for edges, as it may well be on scarfs, or a chair-set, it may be made in such a manner as to secure the hems at the same time that the bottoms of all the stitches are made. Determine the position of the hemstitching, and draw the threads, drawing two, leaving four and drawing two. Remember not to draw the threads way across, but only to the point of intersection. Bring the needle up in the hem, which you have turned and basted, take up four threads in the lower drawn line, and make a buttonhole-stitch; take a running-stitch in the hem the length of four threads, pick up these four threads and make a buttonhole-stitch as before. Repeat around the cloth. Now turn the material on to the right side, bring up the needle through the lower drawn line at the beginning of the first stitch, -- insert in the second line directly above, bring out four threads to the left, backstitch over these four threads, bring out in lower drawn line and repeat from -- around the piece.







Canvas work in allover or repeating designs is such a fascinating occupation that it has a way of inveigling itself into the affections upon even the briefest acquaintance. If ever there was "pick-up" work, this is it. Once having established your pattern (and you can see by the illustrations how small some of them are) you can drop your work when and where you will and at the next spare moment pick it up and put a few more stitches simply by referring to what has gone before. Nothing could be simpler and nothing more intriguing than to watch the way the simple patterns develop into upholstery fabrics equally suitable for chair seats or footstools, or, in finer textures, for pouch or envelope bags.

lightweight canvas counting twelve meshes to the inch is suitable for the finer crewel wools used for bag tapestries. Whatever the canvas used, make sure that it is square, that is, counts the same number of meshes to the inch in both directions, or you will find yourself with patterns elongating in one direction or the other.

Use blunt tapestry needles with long eyes, one for each color, and large enough to carry the yarn easily. It will simplify the matter of threading if you fold the end of the yarn snugly over the flat head or eye of the needle between the thumb and forefinger of the left hand, and thread the little loop thus formed into the eye of the needle held in the right hand. In reality you pass the eye of the needle over the loop. Do

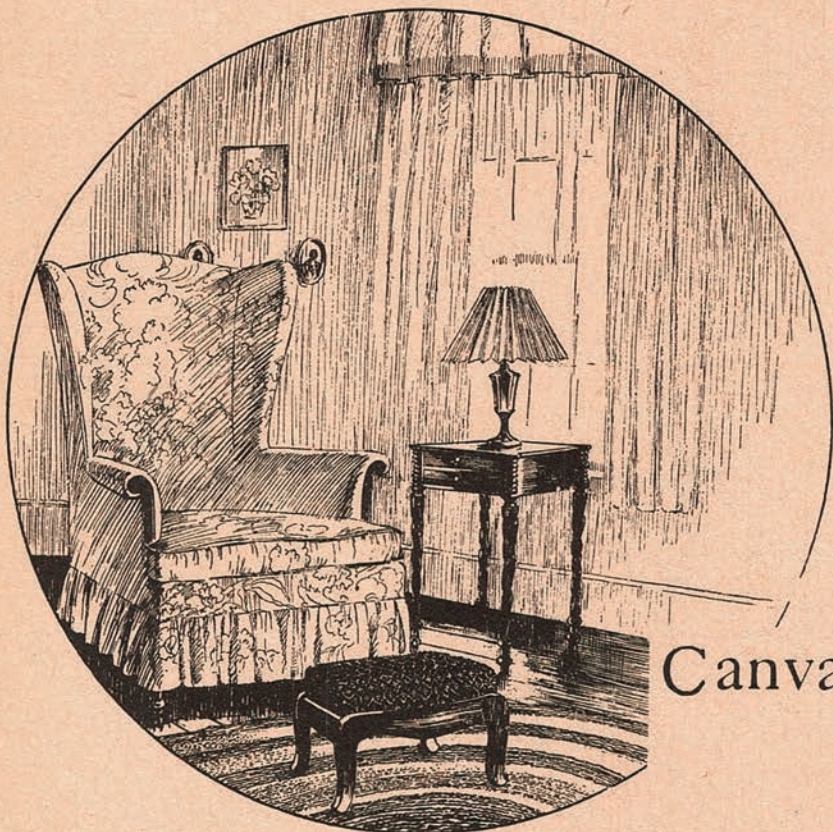
color, as then you can see at a glance what you have to work with and the threads also keep in good condition.

It hardly seems necessary to say anything about the way to do cross stitch. Yet I do want to caution you to lay the stitches so that all the top threads of the crosses slant in the same direction, and to suggest that you will have better texture if the direction of the stitches is the same throughout. No knots, of course. The cut ends of the yarn readily mat themselves together, so if you use a little care in running in a new thread, it will hold securely.

Tent stitch, No.5, is half cross stitch, slanting in the same direction throughout, and placed over a horizontal filling thread which is laid midway the pairs of canvas threads - not the spaces between them. When a pattern is very much broken up into single stitches of different colors, the pattern is sometimes done in crosses and the ground in tent stitch.

Canvas work of this character does not need framing, but the part upon which one is not at work should be rolled and so kept out of the way. Start at the upper left hand corner and work downward; for in this way, as the work progresses, it is kept above the hands and is therefore not handled. It is also just a little easier to keep the stitches even by putting the needle into the base of the stitch in a row preceeding than into the top of the row below.

Now for the designs. They have been worked with crewel yarn on canvas, counting twelve meshes to



## Canvas-Work Tapestries

By CHRISTINE FERRY

Suitability for purpose depends upon weight and mesh of the canvas foundation and the size of the working threads. If you are making an upholstery fabric, even for a footstool, you need first of all a stout canvas which will not split when stretched as firmly as fabrics must be for such a purpose. If it counts ten meshes to the inch it will be just about the right size to carry the coarse tapestry wools in either tent or cross stitch, both of which are suitable for this type of design. A

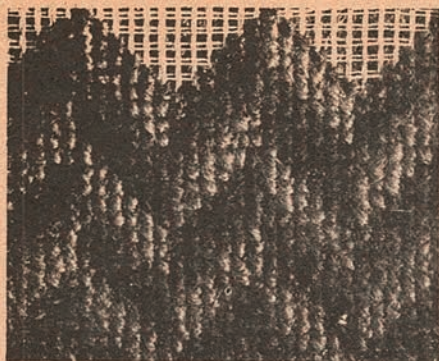
not use a long thread. It will tangle and rub, and fuss you generally. Open up the skein of yarn and cut it at each end. This gives a thread about twenty inches long. Use a single thread of tapestry wool on seven mesh canvas, two or even three threads of crewel wool on ten mesh canvas. If you like, you can make a loose braid of the various colors you are using, tying the ends loosely with a single thread. It is an especially good idea to do this with three or more shades in a line of

the inch in order to show as much surface as possible, and are reproduced in actual size. They will be correspondingly larger done with heavier yarn on coarser canvas.

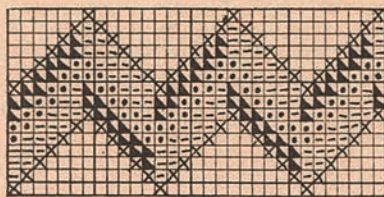
No.1 is the simplest thing possible, so far as pattern is concerned, just parallel zigzag rows of a dark color, the spaces between filled with three shades of a contrasting color arranged to shade upward on one side of a point and downward on the other. It is possible to play many variations on this theme of shaded surfaces. Each might be shaded in

Continued on page 40

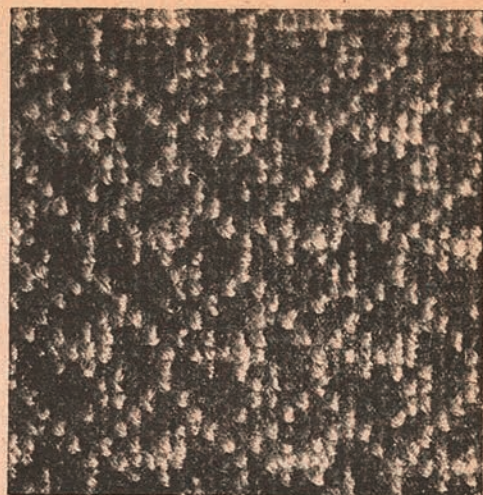




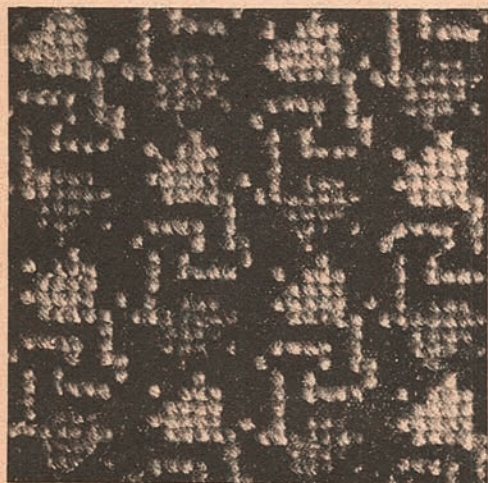
No. 1. A shaded effect frequently found on old stools



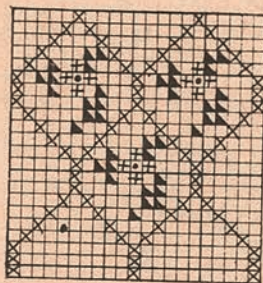
Color-diagram of No. 1



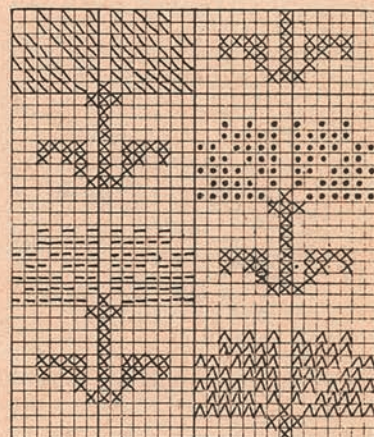
No. 2. This trellis-pattern is easy to follow



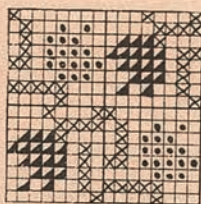
No. 3. A pattern with no "ups and downs"



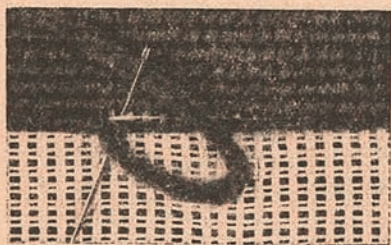
Color-diagram of No. 2



Color-diagram of No. 4



Color-diagram of No. 3



No. 5. Detail of tent- or half-cross-stitch

The three patterns above are done in cross-stitch on twelve-to-the-inch canvas with two threads of crewel-wools. Notice the "pebbly" or "pin-head" surface as opposed to the fairly smooth texture of the sample at the right, which was done in tent-stitch on the same canvas with two threads for underlay and three for the surface stitches. The sample of tent-stitch above is done with one thread of tapestry wool on canvas counting ten meshes to the inch



No. 4. A conventionalized floral pattern



## CANVAS WORK TAPESTRY

one direction throughout and so repeated all over the surface. Two colors might be used alternately on either side of each point and shaded as in our pattern, or used in alternating spaces between the zigzags. These are merely suggestions. Other arrangements will occur to you as you work. Only one caution, choose three shades of strongly opposing value for the best effects. The dark lines of the sample were a dark blue-green, and the shading done with a warm yellow-red-henna.

No.2 has a tiny spray enclosed in a medallionlike frame, a most satisfactory sort of an allover design. First, the lines forming the frame

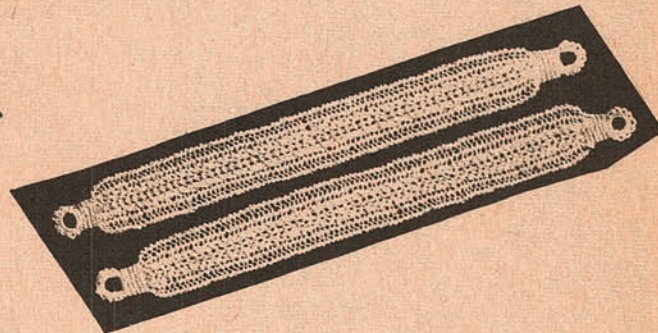
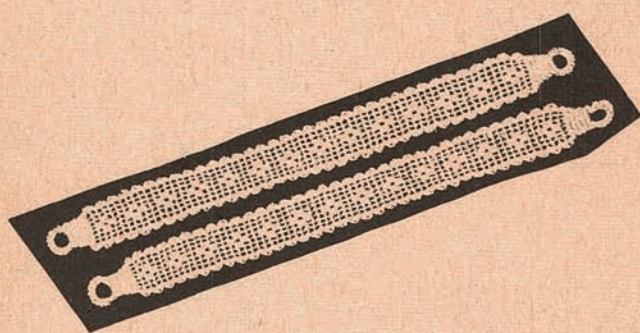
are put in, then the sprays are worked and last the background. There is opportunity for a very subtle color scheme by using for the frame, a hue harmonious to the background and of equal value or depth of tone. Or a more pronounced pattern effect can be secured by using a tone much lighter or darker than the background in the same or a contrasting color. The sample has tiny sprays in blue-green and pink of medium value on a dark brown ground. The framework was planned in a warm red-brown to melt into the background, but to provide contrast for the illustration, a light yellow-brown was finally used.

No.3 has a vinelike design which crosses the surface diagonally and has no "ups and downs". The

blossoms alternate in two shades of any color one may fancy. For the sample, two shades of dull-yellow were used on a dark-blue ground. The vine is green.

No.4 is a bolder design than the others - a simple conventionalized flower form repeated in four colors - yellow-red, medium blue, maize and orange on a dark green ground. An exceedingly dark brown is equally good as a background for this color scheme. Black gives almost too sharp contrast. If a lighter background is liked, a grayed tone, sometimes called "putty-color" may be used.

In selecting any color scheme remember that colors will dull with use, and even quite crude combinations will sometimes prove in the long run to be the most effective.



### CROCHETED CURTAIN BANDS

Using No.40 crochet cotton, make a ring by winding the thread several times around one finger, slip off and fill closely with 38 doubles; (chain 3, miss 1, a double in next) 13 times, 12 doubles in 12 doubles, turn, a double in each double, taking back vein of stitch, and continue working back and forth until you have 5 ridges; widen at beginning and end of last row by making 2 doubles in a stitch.

1. Chain 3, 2 trebles in same place, (chain 2, miss 1, 1 treble) 7 times, 2 more trebles in same place, turn.

2. Chain 3, miss 1 treble, 3 trebles in top of next, -:- 3 spaces, draw up a loop through next space, (over, draw up a loop in same space) 4 times, chain 1 to close the cluster, treble in treble, 3 spaces, 2 more trebles in same stitch, turn.

3. Like 2d row to -:-, 2 spaces, 1 cluster, 1 space, 1 cluster, 2 spaces, 2 more trebles in same place, turn.

4. Same as 2d row.

5,6. Like 2d to -:-, 7 spaces, 2 more trebles in same place, turn.

Repeat from 2d row until you have

fourteen patterns, ending with 5th row, turn.

Work a double in each space and double in treble, treble, turn; miss 1st double, a double in each of 12 doubles, turn. Work back and forth on 12 doubles, taking back loop of stitch, until you have 5 ridges; then make 10 doubles in 10 doubles, turn, chain 14, miss 7 doubles, a double in each of next 2, turn, fill chain with 30 doubles, a double in each of next 2 doubles, turn, chain 3, fasten in 1st double of ring, -:- chain 3, miss 1, fasten, repeat around; fasten off.

### KNITTED CURTAIN BANDS

Using No.5 crochet cotton, make a ring as directed for the crocheted band, filling with 27 doubles, and making 9 loops of 3 chain; with a pair of fine knitting needles. No. 18 or No.19, pick up and knit the remaining stitches, and knit back and forth until you have 5 ribs; at end of last row cast on 2 stitches, knit back and pick up and knit 3 stitches. Change to larger needles

for the band.

1. Bind off 1, over, narrow, over, slip, narrow and bind, over, knit 1, over, slip, narrow and bind, over, narrow, over, knit 2 in last stitch.

2. Bind off 1, over, narrow, purl 7, narrow, over, knit 2 in last stitch.

Repeat to length required, narrow in last row to 9 stitches, change to the finer needles, and finish with 5 ribs and the crocheted ring, as directed.

Any pretty insertion may be used for either tie-back. A simple link pattern will be found especially pretty for knitting. Proceed as directed, and add 3 stitches each side; with the larger needles knit across plain, and knit 2 in last stitch.

1. Bind off 1, narrow, (over, knit 2, narrow) twice, over, knit 2, knit 2 in last stitch. Repeat this row until you have 12 rows.

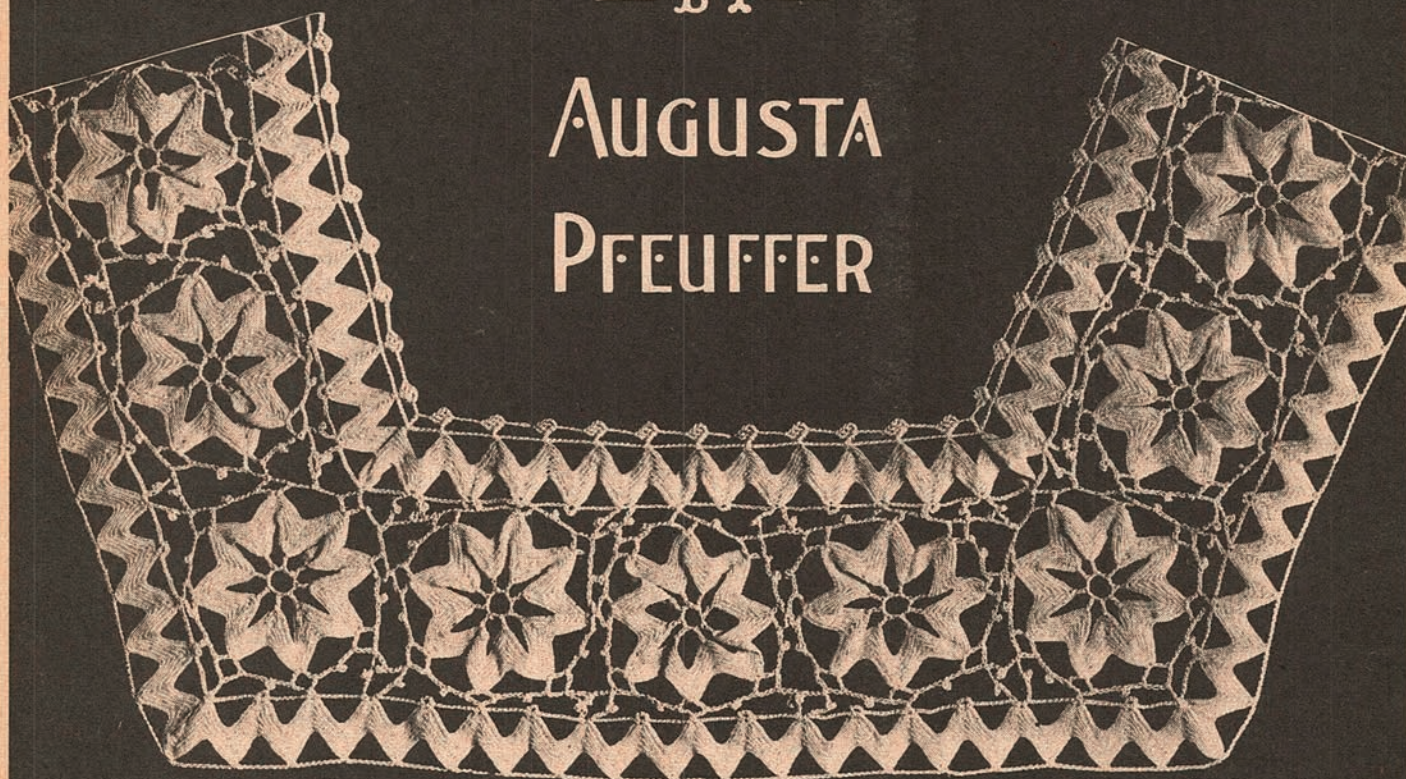
13. Bind off 1, narrow, over, take next 3 stitches on another needle and let it be back of the work, knit 1, narrow, over, knit 1st 2 of the 3 stitches on extra needle, narrow the last of the 3 with next stitch on working needle, over knit 8.



# ARTISTIC CROCHETED YOKE

— BY —

AUGUSTA  
PFEUFFER



## Materials

1 ball No. 40 thread

1 piece No. 41 rick rack braid.

Take 8 scallops of braid and sew together, now work 1 d in point of braid, ch 1, a d in next point of braid; repeat all around, sl st together.

**For outside row.** -:- 1 d, ch 7, 1 d in point of braid, ch 3, 1 p. ch 3: repeat from -:- all around, sl st together, sl st the medallions to each other after crocheting 3 ch of the 7 ch.

**Inside Edge - 1st Row.** 1 s in braid, sl st to 7 ch, 1 s in same point of braid ch 8, 1 s in next point of braid, ch 4, 1 s in same point of braid, ch 8, 1 s in next point of braid, ch 3, 1 p, ch 3, sl st to 7 ch, ch 3, 1 p, ch 3, sl st to 7 ch of next wheel, ch 3, 1 p, ch 3, 1 s in same

point of braid, ch 8, 1 s in next point continue all around.

**2nd Row.** 1 s in point of braid, ch 8, 1 s in next point of braid. At corners chain only 6.

**2nd Row.** -:- 1 d in s, ch 3, 3 d over d, ch 5; repeat from -:-. At corners ch 2, 1 d in s, ch 2.

**Outside Edge - 1st Row.** Same like in side rows. At corners work 1 d in 7 ch.

**2nd Row.** 1 s in point of braid, ch 8 1 s in next point of braid. At corners ch 10.

## Abbreviations

Repeat .....:-  
Chain .....ch.

Single .....s, or s, c.  
Half Double .....hd, or hdc  
Double .....d  
Treble .....t.  
Cluster .....cl.  
Cross Treble .....c.  
Triangle .....tr.  
Shell .....sh.  
Braid .....br.  
Double Treble .....dt.  
Double Triple Treble .....d,t,t.  
Picot .....p.  
Slip Stitch .....sl st.  
Mesh or space .....m or sp.  
Skip .....sk.  
Loop .....l.  
Open mesh .....o, m.  
Solid or closed mesh .....s,m, or c,m.  
Scallop .....scl.



# ? " ? " ? " ? " ? "Query & Quote"

One little book which I have found most invaluable in understanding the terms of old patterns is *Mon Tricot Knitting Dictionary* which is available at most needlework stands in larger department stores. It is an English publication and costs around \$2.00. Information can also be obtained by writing *Mon Tricot, c-o Paris Match Inc. 22 East 67th Street, New York, New York 10021 Mrs. Shirley Smith, R.D. No.1, York Springs, Pa. 17372*

I'm wondering if any of the readers can help me find the transfer and or color chart for the Locomotive in Cross-stitch - *McCall Pattern No. 1683* - first out in *McCall Spring, Summer of 1953*.

Also chart for Siamese kittens bought in Leaflet Form No. 480 N.B. from *McCall Spring, Summer 1958*.

Will buy or exchange for patterns too numerous to mention here.

*Mrs. L. S. Boles, 735 13th Street, Brandon, Manitoba, Canada R7A 4R6*

I have a Query for the pattern of a Japanese Centerpiece by Mary Card (see photo). Had it, but it was borrowed and never returned long ago. Also in *Needlecraft* many years ago was a filet design by Mary Card of Holly and Birds in circular tablecloth or scarf. Would like to get a copy of this pattern if anyone might still have it.

*E. Ellis Ford, R.D. No.2 Box 48, Townsend, Del. 19734*

I used to do the Hardanger work a long time ago. Now I would like to make it again but don't know where I can get the material to make it. I wish you could help me.

*Mrs. Joseph Palleschi, 248 Centre Street, Bridgewater, Ma. 02324*

Hardanger cloth is offered in the latest catalog from *Lee Ward's, Elgin, Illinois*.

I should like to find the patterns for Mary Card designs which were not printed in the magazine but were offered for 15c each by the *Needlecraft Company, specifically Ane-*

*mone Teacloth, April 1934 and Swan and Iris bedspread Sept. 1932.*

*Mrs. Darrell Sinow, 2701 Stellafane Rd., Springfield, Vt. 05156*

I am writing for some information concerning a pattern in your November issue. It is about the knitted bead-bag on page 29. I haven't been able to find any sweater silk or wooden beads around here. Could you send me some information as where I could buy them.

*Mrs. Ford Sauve, R.F.D. No.1 Box 514, Northville, New York 12134*

Unfortunately, many of the materials called for in the old patterns are no longer being manufactured. For the sake of authenticity, we print the patterns as they appeared originally, and assume that you will make them up in materials now available.

You may find wooden beads in craft shops or "hippie boutiques".

During the late 1920's, 1928 and for several years, there was a company called, "Home Embroidery Machine Company", in Denver, Colorado; then the address was Seattle; Washington. They sold by mail; patterns, yarn, and needles to do punch needle work on velvet.

The pictures used a very fine wool,

and my father made several of which we still have four. These are over 40 years old. They are done so fine and in so many different shades of wool yarn, that they look as though they were painted. I have tried for years to get some of these patterns. I have written to the addresses my father had, but my letters were returned. Now that I have come across this magazine, I wanted to try again.

Perhaps one of the readers of this magazine would remember the company and there would be a chance of getting the patterns, or any information. This is different from the punch needle work sold by *Herrschners, Stevens Point, Wisc. Mrs. Mary M. Prystupa, 13 Elmer Avenue, Uniontown, Pa. 15401*

Several years ago I had a cross-stitch, medium-checked, gingham pillow pattern of a rooster, about 16 or 18 inches square. I would appreciate it very much if anyone could supply me with a copy of it. I have lost mine.

*Mrs. Elsie Bell, 883 Cornelia Ave., Chicago, Ill. 60657*

There is some information I would like to locate as to the making of a flower wreath of small wool flowers and foliage. They are made of fine hair wire and fine wool yarn much like the old hair wreaths.

Would you have any information as to where directions for this type wreath could be acquired?

*Eula Kerr, 1611 Argyle, Hamburg, Iowa 51640*

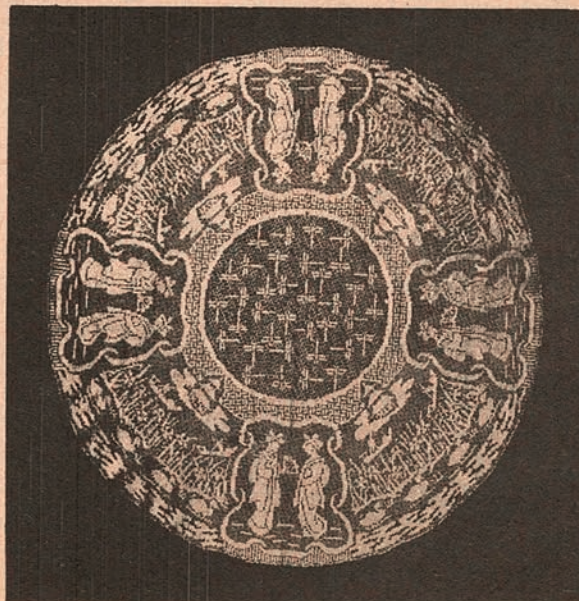
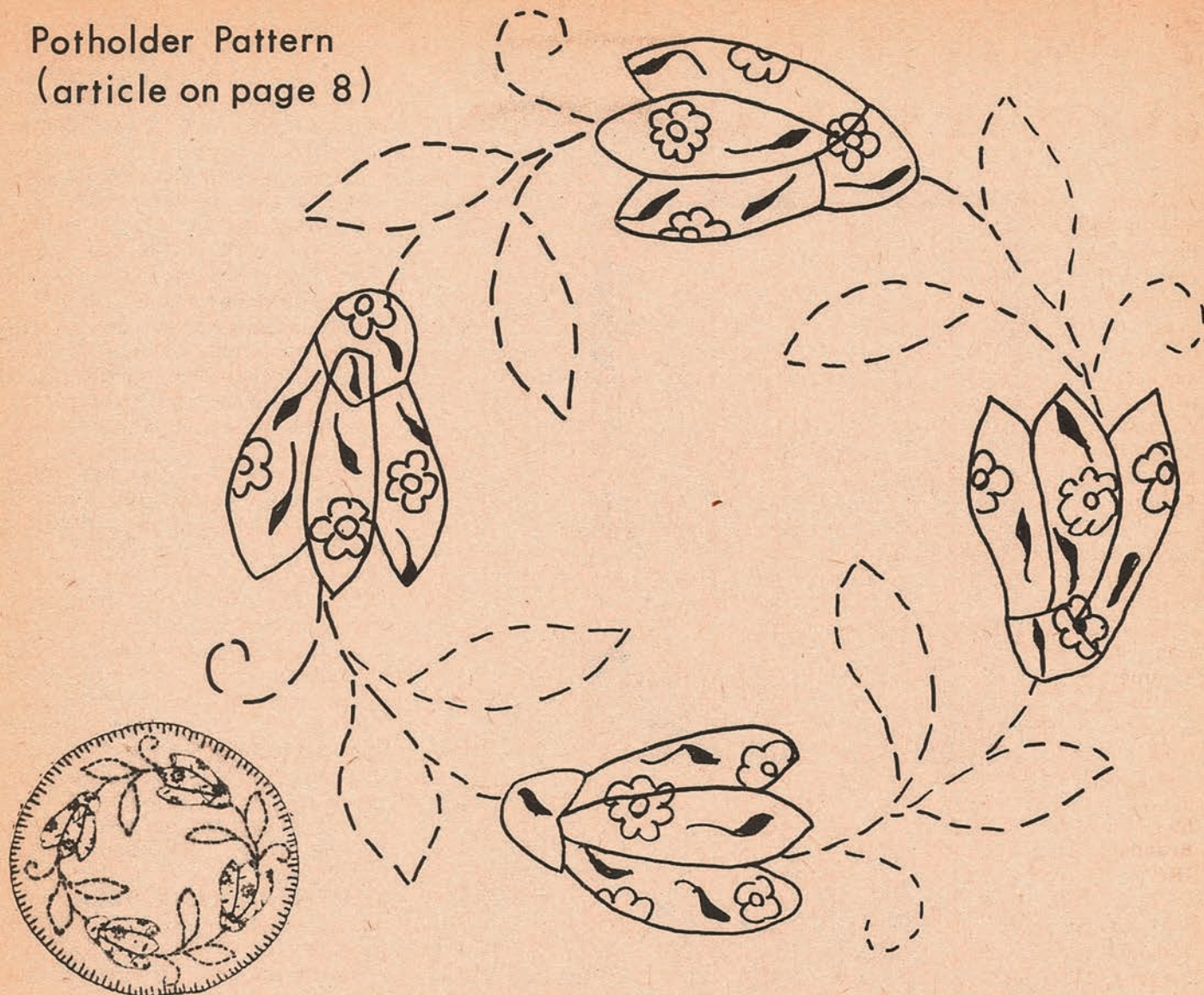


Chart 12—Japanese Centerpiece



# Potholder Pattern (article on page 8)



## “ ” ? “ ” ? “ ” Query & Quote

This is the most exciting needlework book I have gotten in years! All of the old patterns are back now, and so many of the young people are interested in them.

The tatting patterns are especially interesting. You would be amazed at the people that are tatting now. I belong to a round robin of tatting and there are many more because sometimes it is the only way we can get patterns.

I have noticed inquiries of where to buy tatting shuttles. Mr. A. W. Decker, 1637 N.W. Drake, Camas, Washington 98607, carves wooden ones that are simply beautiful and great to use. He even makes the 4½ inch shuttles that are being used with the heavy threads right now. This is not an advertisement for

him, it's just that I know a good and comfortable shuttle is important to a tatter.

I hope to see an article on bobbin lace some time. There are many women doing this also.

Mary Grike, 706 G. West Alvin, Santa Maria, Ca. 93454

I have been looking for a long time for a "Bluebird and Roses" design in filet crochet, for a dresser or T.V. scarf. Would you have such a one, or would one of the readers? I'll gladly pay a good price for this. I really like the "Olde Time Needlework" magazine. It is worth much more than the price asked for it.

Mrs. Joe Sloan, B.B. Rt., Box 616, Cottage Grove, Oregon 97424

In our February-March, 1973 issue, we ran a Bird-and-Rose chair-back design which could be adapted to your use. Back issues are available at 60c per copy. Write to: Tower

Press (Back Issues Dept.), Box 428, Seabrook, New Hampshire 03874

I would like to obtain the directions or the book with a knitted doily called "The Kaleidoscope". It was in a book from the Woolworth Store back in 1955 or '56.

Mrs. Dorothea Morris, Battle Creek, Nebraska.

I am trying to find some information on the Gearhart Standard Knitting Machine, built in early 1900 by the Gearhart Knitting Machine Company in Clearfield, Pennsylvania.

I have all the parts of the machine but no instruction manual and I thought one of the readers might be able to help.

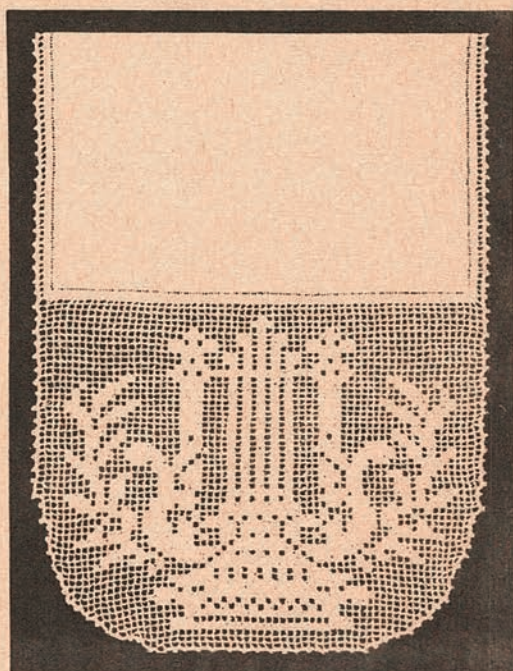
I enjoy this magazine immensely, particularly the patterns for quilting and crewel work.

Mrs. G.M. Williams, 4-Mile Ranch, Guffey, Colorado 80820

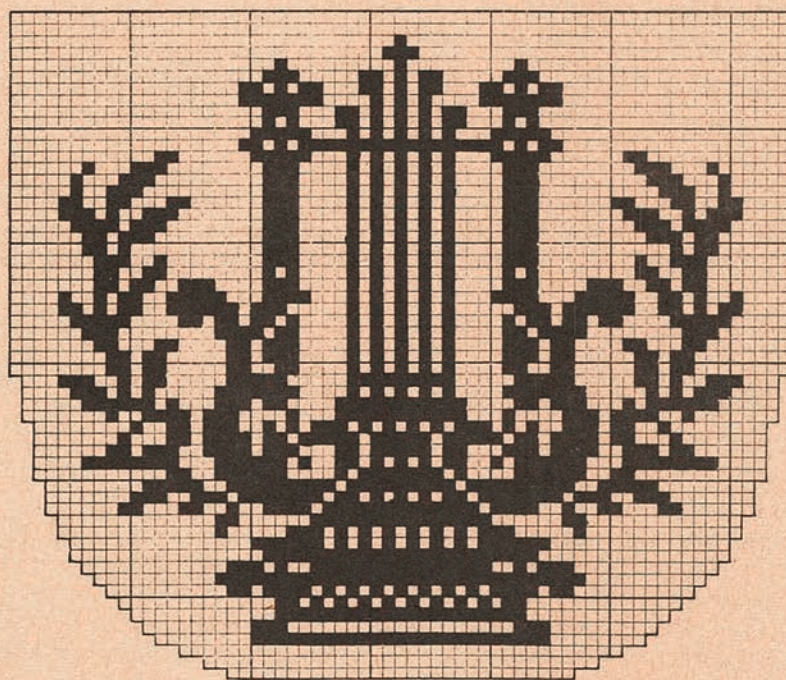


# Scarf End, Lyre Design

BY NOUVART TASHJIAN



*Piano-Scarf End*



A soft, square-weave linen of creamy tint is used for a very handsome piano-scarf, with deep ends of filet-crochet in suitable and pleasing design. Completed, the scarf is about fourteen by seventy-eight inches, these dimensions being varied in accordance with one's own

requirements. For the lace, a thread giving 5 spaces to the inch is used, and a soft linen thread, matching the tint and texture of the scarf itself, is especially attractive for the work. Make a chain of 200 stitches.

1. Miss 7 st, a tr in next, 64 more sp (of ch 2, miss 2, 1 tr): should a wider

scarf be desired, these spaces may be of 3 ch instead of 2, with 5 d tr instead of 4 tr in a bl, 9 d tr for 2 bl, and so on, adding 4 d tr for each following bl, or filled sp.

2. Sixty-five sp (ch 5 for 1st sp).
3. Thirty-two sp, 4 tr, 32 sp.
4. Thirty-one sp, 10 tr, 31 sp.
5. Twenty-two sp, (4 tr, 9 sp) twice, 4 tr, 22 sp.
6. Twenty-one sp, 10 tr, 5 sp, 7 tr, 1 sp, -:- 4 tr; reverse (from -:- to beginning of row).
7. Nineteen sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 7 tr, 1 sp, -:- 4 tr; reverse.
8. Nineteen sp, 22 tr, 4 sp, 4 tr, 1 sp, -:- 4 tr; reverse.
9. Twenty-one sp, 10 tr, 3 sp, 7 tr, 1 sp, 4 tr, 1 sp, -:- 4 tr; reverse.
10. Twenty-one sp, 4 tr, 1 sp, 4 tr, 3 sp, 7 tr, 1 sp, 4 tr, 1 sp, -:- 4 tr; reverse.
11. Twenty sp, 16 tr, 3 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
12. Nineteen sp, 7 tr, 1 sp, 4 tr, 1 sp, -:- 52 tr; reverse.
13. Twelve sp, 7 tr, 6 sp, 16 tr, 3 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
14. Six sp, 4 tr, 3 sp, 10 tr, 8 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
15. Five sp, 4 tr, 3 sp, 10 tr, 9 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
16. Five sp, 4 tr, 2 sp, 10 tr, 10 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
17. Four sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 6 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
18. Four sp, 10 tr, 1 sp, 4 tr, 2 sp, 10 tr, 7 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
19. Five sp, 13 tr, 1 sp, 10 tr, 8 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
20. Six sp, 7 tr, 1 sp, 10 tr, 9 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
21. Six sp, 7 tr, 1 sp, 4 tr, 11 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
22. Seven sp, 10 tr, 2 sp, 4 tr, 8 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
23. Seven sp, 7 tr, 2 sp, 7 tr, 8 sp, 4 tr, 1 sp, 4 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
24. Seven sp, 7 tr, 1 sp, 7 tr, 2 sp, (10 tr, 4 sp) twice, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
25. Four sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 2 sp, 16 tr, 3 sp, 13 tr, 3 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.
26. Four sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr,



### Piano-Scarf End

2 sp, 19 tr, 1 sp, 10 tr, 5 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

27. Five sp, 16 tr, 4 sp, (7 tr, 1 sp) 3 times, 4 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

28. Six sp, 10 tr, 8 sp, 13 tr, 1 sp, 7 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

29. Seven sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 1 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

30. Eight sp, 7 tr, 1 sp, 7 tr, 5 sp, 7 tr, 1 sp, 10 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

31. Eight sp, 7 tr, 1 sp, 7 tr, 5 sp, 7 tr, 2 sp, 7 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

32. Sl st over 1 sp, to narrow, or, if preferred, the dropping of the sp may be done in the preceding row, thus: Omitting the 2 ch, miss 2 st and make a tr t in corner of last sp; then 3 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 5 sp, 16 tr, 5 sp, -:- 28 tr; reverse, ending with 3 sp, thus dropping or narrowing a sp at end of same row.

33. Four sp, 10 tr, (1 sp, 4 tr) twice, 5 sp, 22 tr, 4 sp, (4 tr, 1 sp) twice, -:- 4 tr; reverse.

34. Five sp, 19 tr, 1 sp, 4 tr, 3 sp, 10 tr, 1 sp, 7 tr, 4 sp, -:- 34 tr; reverse.

35. Seven sp, 4 tr, 2 sp, 13 tr, 1 sp, 10 tr, 4 sp, 4 tr, 3 sp, -:- 34 tr; reverse.

36. Narrow (as directed in 32d

row), 8 sp, 4 tr, 2 sp, 7 tr, 1 sp, 10 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, (1 sp, 4 tr) twice, -:- 1 sp; reverse.

37. Seven sp, 4 tr, 3 sp, 7 tr, 1 sp, 13 tr, 1 sp, 7 tr, 1 sp, 16 tr, 1 sp, -:- 16 tr; reverse.

38. Six sp, 7 tr, 1 sp, 10 tr, 2 sp, 13 tr, 1 sp, 10 tr, 3 sp, 7 tr, 1 sp, -:- 16 tr; reverse.

39. Four sp, 25 tr, 3 sp, 19 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, -:- 4 tr; reverse.

40. Eleven sp, 7 tr, 2 sp, 19 tr, 4 sp, 4 tr, 1 sp, -:- 22 tr; reverse.

41. Narrow, 8 sp, 16 tr, 2 sp, 28 tr, 1 sp, -:- 28 tr; reverse.

42. Seven sp, 10 tr, 2 sp, 10 tr, 1 sp, 22 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, -:- 4 tr; reverse.

43. Six sp, 7 tr, 3 sp, 7 tr, 2 sp, 4 tr, 2 sp, 13 tr, 1 sp, -:- 40 tr; reverse.

44. Narrow, 13 sp, 7 tr, 6 sp, -:- 46 tr; reverse.

45. Thirteen sp, 4 tr, 5 sp, 10 tr, -:- (1 sp, 4 tr) 6 times, 1 sp; reverse.

46. Narrow, 15 sp, 19 tr, (1 sp, 4 tr) 6 times, 1 sp, 19 tr, 15 sp.

47. Sixteen sp, 70 tr, 16 sp.

48. Narrow, 12 sp, 10 tr, 1 sp, 4 tr, 2 sp, -:- 46 tr; reverse.

49. Narrow, 10 sp, 94 tr, 10 sp.

50. Narrow, 10 sp, 7 tr, 1 sp, 13 tr, -:- (1 sp, 4 tr) 7 times, 1 sp; reverse.

51. Narrow, 13 sp, 7 tr, (1 sp, 4 tr) 8 times, 1 sp, 7 tr, 13 sp.

52. Narrow, 12 sp, 64 tr, 12 sp.

53. Narrow, 9 sp, 10 tr, 19 sp, 10 tr, 9 sp.

54. Narrow, 8 sp, 76 tr, 8 sp.

55. Narrow 2 sp, 37 sp.

56. Narrow 2 sp, 33 sp.

57. Narrow 2 sp, 29 sp.

This completes the lyre pattern, which is begun at the top and worked downward. The edge of the linen is finished with a narrow hem, topped by a row of ladder-hemstitching; draw three threads - more, if a wider space is desired - about three-eighths inch from the edge, hemstitch both sides, taking the same threads, so that little bars are formed across the space, first turning the hem and basting evenly along the outer edge. Sew the lace to the linen, having the 1st row of spaces project beyond the edge of hem at each side; then fasten in at corner of 1st space of 1st row, chain 2, miss space of 2 stitches, 1 treble in edge of hem, and repeat, joining last 2 chain to corner of space at other end. Do the other side in same way, and finish with an edge of 3 doubles in each of 2 spaces, picot of 5 chain, repeat along the straight edges, with 3 doubles in each of 2 spaces, picot of 5 doubles, picot, 3 doubles in each corner space, and spacing the picots evenly on the rounded ends.

## “ ” ? “ ” ? “ ” Query & Quote

Recently I was given a box of crochet thread and about 20 motifs for a tablecloth. The woman it belonged to has passed away and with her went the pattern for this lovely piece. I would like to complete it. Can anyone help me get this pattern? I am enclosing a motif.

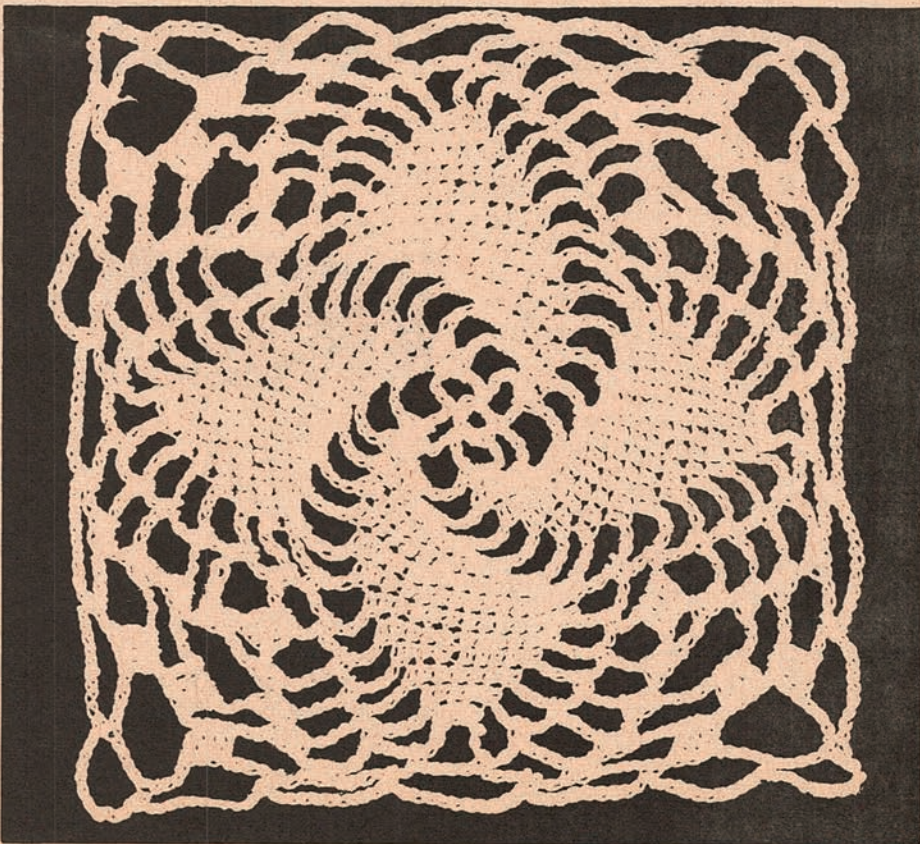
Marilyn Dial, 704 E. Ivy Street, Hanford, Calif. 93230

I would like to know where I can get some netting needles and some directions for making a fish net.

Mrs. Mannie Becker, 436-1st Avenue, Clinton, Iowa 52732

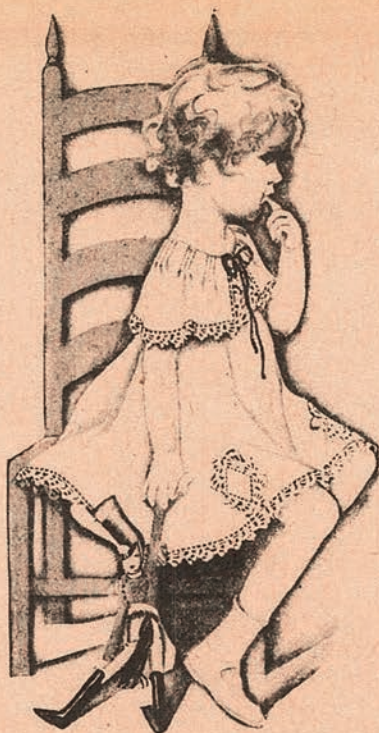
The editor regrets that due to the large volume of mail received for this column, she is unable to reply personally to individuals. Please do not send stamped, self-addressed envelopes to the editor.

If we have the requested information, we will print it here.





We can never have one too many of the little edgings in crochet which serve so delightfully to trim small garments and which every mother can make with so little trouble



The designs illustrated are especially simple—as all things pertaining to the wardrobe of a diminutive person should be—and dainty as well; and insertion to match either of them is easily made

## Edgings in Crochet

BY OLIVE F. ASHCROFT



No. 1

For voile, lawn or other fine material, No. 70, 80 or 90 crochet-cotton, with No. 13 crochet hook may be used, and for heavier goods. No. 40, 50 or 60 crochet thread, and No. 12 hook; this as a rule, although one's method of work should be taken into account, also.

### Edging No. 1.

Chain 9, or if a wider edging is desired, add 3 chain for each additional space.

1. A treble in 8th st from hook, tr in next st.

2. Chain 3, tr in tr (for the edge), 1 sp, (ch 2, tr in sp at beginning of 1st row) 3 times.

3. Chain 7, fasten back in 4th st from hook, for a picot, (4 tr in sp, tr in tr, ch 4, for picot) twice, 4 tr in sp, tr in tr, 1 sp; edge (of 2 tr).

4. Edge; 1 sp.

5. One sp; edge. Repeat from 2d row.



No. 2



No. 3

### Edging No. 2

Chain 14.

1. Treble in 8th st from hook and in each of next 3 st, 1 sp.

2. Three sp, (ch 5 for 1st sp of row), (ch 2, tr in sp at beginning of preceding row) 3 times.

3. Chain 4 for a picot, (3 dc in sp) 3 times, 3 sp.

4. Three sp; repeat from 2d row.



No. 4

### Edging No. 3.

Chain 11.

1. Treble in 8th st from hook, 1 sp.

2. Two sp.

3. Two sp, shell of 3 tr, ch 3 and 3 tr in next sp back, miss 1 sp, fasten in corner of next.

4. Double-crochet in each of 3 tr, fill 3 ch with 3 dc, picot of 5 ch, 3 dc, dc in each following tr, 2 sp.

5. Two sp; repeat from 2d row.

### Edging No. 4.

1. Chain 8 tr in 8th st from hook.

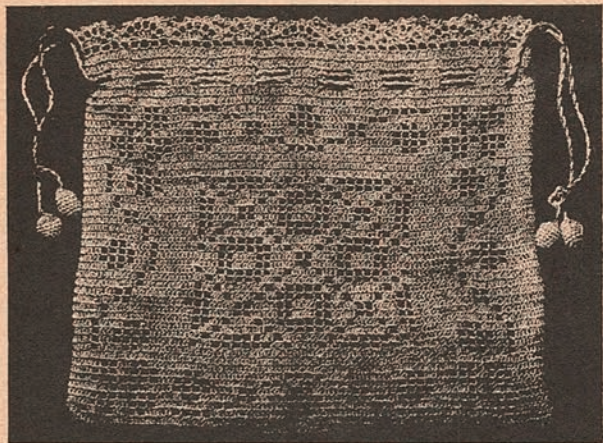
2. Four tr, ch 3 for 1st.

3. One sp, ch 5, fasten with dc at side of 3 ch, representing 1st tr of last row, ch 5, fasten at end of preceding row.

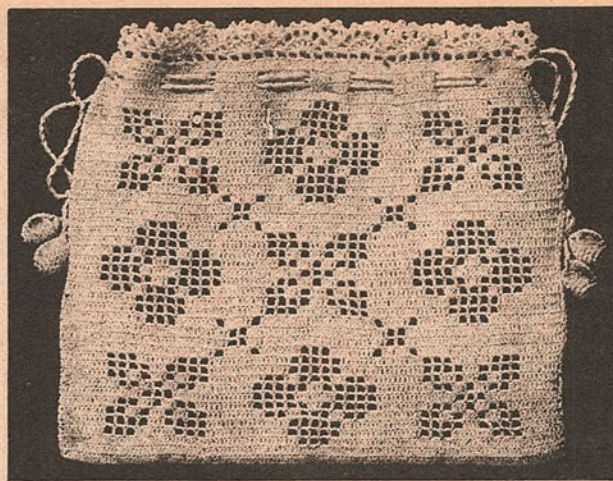
4. Fill loop of 5 ch with 9 dc, 5 dc in next loop, ch 5, turn, fasten in 5th of 9 dc, turn, fill loop with 9 dc, 4 dc in unfilled loop, 4 tr.

5. One sp; repeat from 2d row.

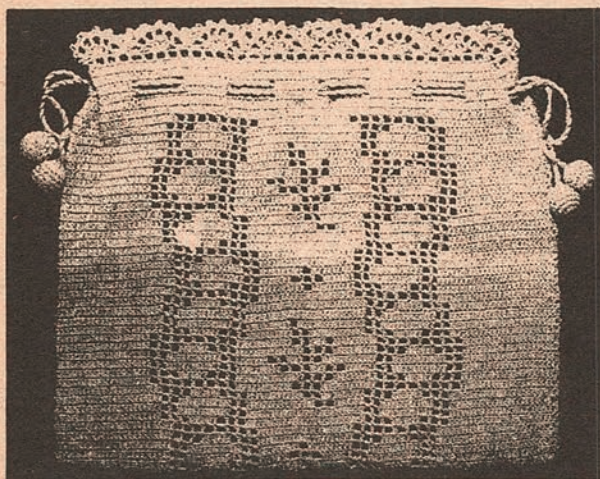




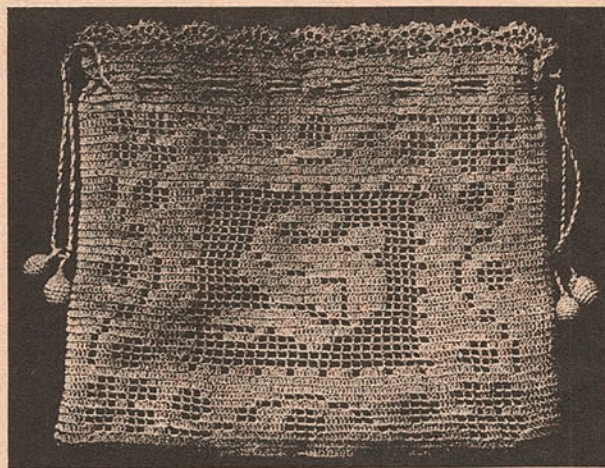
The Back and Front of a Bag May Differ in Design



Of Decidedly Different Pattern, But Quite as Attractive



An Odd and Pretty Handbag



The Initial-Bag Is Always Popular

# HANDBAGS IN FILET CROCHET

These bags are serviceable and pretty, are easily made, and there is a wide range of cross-stitch designs to choose from. A cross-stitch pattern is practically a filet pattern, with open and filled spaces or blocks, and the changing and combining of different designs afford a most interesting study.

As for the bags themselves, they may be made of crochet-cord, carpet-warp or other coarse material, and serve to hold the mending, laundry, bundles when shopping, and so on: or, of finer material, they

are handkerchief bags, party bags, opera bags, or what you will. The wise woman will add several of them to her gift-box.

A very odd and pretty handbag is made of No. 30 crochet-cotton, gray or linen-color. Commence with a chain of 126 stitches, turn.

1. Miss 3, 27 trebles in 27 stitches, (chain 2, miss 2, a treble in next, forming a space) 3 times, 6 trebles in next 6 stitches (7 in all), 3 spaces, 10 trebles (counting all), 1 space, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 28 trebles; now work back on the

opposite side of chain with a treble in each of the 28 stitches in which the last 28 trebles were made, 3 spaces, having the trebles come in same stitch of chain with those on other side, 7 trebles, 3 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 28 trebles, and join to top of 3 chain.

2. Twenty-eight trebles (chain 3 for 1st treble of the row, always), 2 spaces, 13 trebles, 2 spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 28 trebles;

**Continued on next page**



## HANDBAGS IN FILET CROCHET

repeat on other side, joining to top of 3 chain which represents 1st treble.

3. Twenty-eight trebles, 2 spaces, 13 trebles, 2 spaces, 10 trebles, 1 space, 10 trebles, 2 spaces, 13 trebles, 2 spaces, 28 trebles; repeat, join.

4. Twenty-eight trebles, 3 spaces, 7 trebles, 3 spaces, 22 trebles, 3 spaces, 7 trebles, 3 spaces, 28 trebles; repeat, join.

5. Twenty-eight trebles, 8 spaces, 22 trebles, 8 spaces, 28 trebles; repeat, join.

6. Twenty-five trebles, 3 spaces, 7 trebles, 3 spaces, 28 trebles, 3 spaces, 7 trebles, 3 spaces, 25 trebles; repeat, join.

7. Twenty-five trebles, 2 spaces, 13 trebles, 2 spaces, 28 trebles, 2 spaces, 13 trebles, 2 spaces, 25 trebles; repeat, join.

8. Twenty-five trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, 16 trebles, 2 spaces, 13 trebles, 2 spaces, 25 trebles; repeat, join.

9. Twenty-five trebles, 3 spaces, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 13 trebles, 3 spaces, 7 trebles, 3 spaces, 25 trebles; repeat, join.

10. Twenty-two trebles, 8 spaces, 13 trebles, 3 spaces, 13 trebles, 8 spaces, 22 trebles; repeat, join.

11. Twenty-two trebles, 3 spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 16 trebles, 3 spaces, 7 trebles, 3 spaces, 22 trebles; repeat, join.

12. Twenty-two trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 10 trebles, 2 spaces, 13 trebles, 2 spaces, 22 trebles; repeat, join.

13. Twenty-two trebles, 2 spaces, (13 trebles, 2 spaces) twice, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 13 trebles, 2 spaces, 22 trebles; repeat, join.

14. Same as 11th row.

15. Twenty-two trebles, 8 spaces, 10 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 8 spaces, 22 trebles; repeat, join.

16. Twenty-five trebles, 3 spaces, 7 trebles, 3 spaces, 13 trebles, 2 spaces, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 25 trebles; repeat, join.

17. Twenty-five trebles, 2 spaces, 13 trebles, 2 spaces, 16 trebles, 1 space, 10 trebles, 2 spaces, 13 trebles, 2 spaces, 25 trebles; repeat,

join.

18,19,20. Same as 7th, 6th and 5th rows.

21. Twenty-eight trebles, 3 spaces, 7 trebles, 3 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 28 trebles; repeat, join.

Repeat from 2d row, working once more the pattern, and ending with 20th row, or 40 rows in all.

41,42. A treble in each stitch, all around; join.

43,44. Six trebles, 1 space, (10 trebles, 1 space) 9 times, 6 trebles; repeat, join.

45,46. Same as 41st and 42d rows.

47. All spaces, chain 5, miss 2, 1 treble, for 1st space, and join last 2 chain to 3d of 5 chain. There will be 82 spaces in all.

48. The top may be finished with any pretty scallop; that given is simple and pleasing. Three doubles in space, chain 1, miss 1 space, 5 trebles, separated by 1 chain in next, chain 1, miss 1 space, 3 doubles in next, turn; (chain 2, treble in treble) 5 times, chain 2, fasten in 1st double made, turn; (2 doubles under 2 chain, chain 3 for a picot, 1 double under same chain) 6 times; repeat.

The spaces in 43d and 44th rows are for the double cords or drawstrings; these may be crocheted or twisted, as preferred, and the ends are tipped with balls, as follows: Chain 3, make 8 doubles in 1st stitch of chain, then 2 doubles in each double, taking up both veins of stitch, next row work a double in each of 2 doubles and 2 in next, 24 in the row, make 3 rows without widening, in next row decrease by missing every 3d stitch, pack the little bag with fine cotton, in next row miss every other stitch, or put the hook through 2 stitches at once, close the top with 3 or 4 stitches, and fasten securely to end of cord, which may be inserted in the ball before closing.

Another bag of decidedly different pattern is quite as attractive, although perhaps less unusual. Commence with a chain of 126 stitches, turn.

1. Miss 3, a treble in each remaining stitch of chain, work back on other side with a treble in each stitch, joining to top of the 3 chain which represents 1st treble. There should be 123 trebles on each side.

2. Chain 3, a treble in each treble, join. As each row commences with 3 chain for 1st treble, this need not be again referred to.

3. Fifty-eight trebles, 3 spaces, 58 trebles; repeat, join (always, to top of 3 chain).

4. (Ten trebles, 3 spaces) twice, 19 trebles, 5 spaces, 19 trebles, (3 spaces, 10 trebles) twice; repeat, join.

5. Ten trebles, 4 spaces, 4 trebles, 4 spaces, 19 trebles, 5 spaces, 19 trebles, 4 spaces, 4 trebles, 4 spaces, 10 trebles; repeat, join.

6. Ten trebles, 2 spaces, (4 trebles, 1 space) twice, 4 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 13 trebles, 2 spaces, (4 trebles, 1 space) twice, 4 trebles, 2 spaces, 10 trebles; repeat, join.

7. Thirteen trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 5 spaces, 4 trebles, 5 spaces, 13 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles; repeat, join.

8. Nineteen trebles, 3 spaces, 19 trebles, 4 spaces, 10 trebles, 4 spaces, 19 trebles, 3 spaces, 19 trebles; repeat, join.

9,10,11,12. Same as 7th, 6th, 5th, and 4th rows.

13. Thirty-seven trebles, 1 space, 7 trebles, 1 space, 10 trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 37 trebles; repeat, join.

14,15. Forty trebles, 2 spaces, 34 trebles, 2 spaces, 40 trebles; repeat, join.

16. Nineteen trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 28 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 3 spaces, 19 trebles; repeat, join.

17. Sixteen trebles, 5 spaces, 19 trebles, 3 spaces, 10 trebles, 3 spaces, 19 trebles, 5 spaces, 16 trebles; repeat, join.

18. Sixteen trebles, 5 spaces, 19 trebles, 4 spaces, 4 trebles, 4 spaces, 19 trebles, 5 spaces, 16 trebles; repeat, join.

19. Ten trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, (1 space, 4 trebles) twice, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles; repeat, join.

20. Seven trebles, 5 spaces, 4 trebles, 5 spaces, 13 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 5 spaces, 4 trebles, 5 spaces, 7 trebles; repeat, join.

21. Seven trebles, 4 spaces, 10 trebles, 4 spaces, 19 trebles, 3 spaces, 19 trebles, 4 spaces, 10



trebles, 4 spaces, 7 trebles; repeat, join.

22. Same as 20th row. Repeat, working back, that is, reversing the order of rows, making 23d like 19th, 24th like 18th, and so on, until you have completed 40 rows, the 40th like 2d row.

Make spaces for drawstrings as directed in 43d and 44th rows of first bag, followed by a row of trebles, a row of spaces, and the edge.

The initial bag is always popular, since it seems more particularly a personal possession. Begin as directed with a chain of 135 stitches, turn.

1,2. Same as 1st and 2d rows of last bag described - all trebles.

3. Ten trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 4 spaces, 22 trebles, 2 spaces, 22 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles; repeat, join.

4. Seven trebles, 3 spaces, 4 trebles, 3 spaces, 16 trebles, 2 spaces, 13 trebles, 4 spaces, 13 trebles, 2 spaces, 16 trebles, 3 spaces, 4 trebles, 3 spaces, 7 trebles; repeat, join.

5. Seven trebles, 7 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 7 trebles, 4 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 7 trebles, 7 spaces, 7 trebles; repeat, join.

6. Thirteen trebles, 1 space, 4 trebles, 1 space, 10 trebles, 4 spaces, 7 trebles, (2 spaces, 10 trebles) twice, 2 spaces, 7 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 13 trebles; repeat, join.

7. Seven trebles, 7 spaces, 4 trebles, 4 spaces, (13 trebles, 2 spaces) twice, 13 trebles, 4 spaces, 4 trebles, 7 spaces, 7 trebles; repeat, join.

8. Seven trebles, 3 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 22 trebles, 4 spaces, 22 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 3 spaces, 7 trebles; repeat, join.

9. Ten trebles, 2 spaces, 4 trebles, 2 spaces, 85 trebles, 2 spaces, 4 trebles, 2 spaces, 10 trebles; repeat, turn.

10. Same as 2d row - all trebles.

11. Seven trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, (1 space, 7 trebles) 7 times, 1 space, 13 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles; repeat, join.

12. Seven trebles, 1 space, 4 trebles, 4 spaces, 7 trebles, 24

spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles; repeat, join.

13. Seven trebles, 1 space, 4 trebles, 4 spaces, 10 trebles, 22 spaces, 10 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles; repeat, join.

14. Seven trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 10 spaces, 4 trebles, 11 spaces, 13 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles; repeat, join.

15. Ten trebles, 1 space, 19 trebles, 10 spaces, (10 trebles, 4 spaces) twice, 19 trebles, 1 space, 10 trebles; repeat, join.

16. Ten trebles, 1 space, 22 trebles, 7 spaces, 22 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 22 trebles, 1 space, 10 trebles; repeat, join.

17. Thirteen trebles, 2 spaces, 16 trebles, 6 spaces, 4 trebles, 3 spaces, 31 trebles, 2 spaces, 16 trebles, 2 spaces, 13 trebles; repeat, join.

18. Thirteen trebles, 2 spaces, 13 trebles, 6 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 25 trebles, 4 spaces, 13 trebles, 2 spaces, 13 trebles; repeat, join.

19. Nineteen trebles, 1 space, 13 trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 8 spaces, 13 trebles, 1 space, 19 trebles; repeat, join.

20. Nineteen trebles, 1 space, 13 trebles, 4 spaces, 10 trebles, 1 space, 19 trebles, 8 spaces, 13 trebles, 1 space, 19 trebles; repeat, join.

21. Ten trebles, 2 spaces, (7 trebles, 1 space) twice, 5 spaces, 10 trebles, 1 space, 22 trebles, 8 spaces, (7 trebles, 1 space) twice, 2 spaces, 10 trebles; repeat, join.

22. Seven trebles, 4 spaces, 4 trebles, 1 space, 10 trebles, 4 spaces, 10 trebles, 3 spaces, 19 trebles, 6 spaces, 10 trebles, 1 space, 4 trebles, 4 spaces, 7 trebles; repeat, join.

23. Like 22d row (border) to center; 4 spaces, 22 trebles, 2 spaces, 13 trebles, 5 spaces; border like 22d row from center. As the border repeats in reverse order, no further directions need be given for it.

24. Border; 6 spaces, 28 trebles, 1 space, 7 trebles, 6 spaces; border.

25. Border; 6 spaces, 28 trebles, 1 space, 4 trebles, 5 spaces; border.

26. Border; 4 spaces, 7 trebles, 2 spaces, 25 trebles, 6 spaces; border.

27. Border; 5 spaces, 13 trebles, 5 spaces, 10 trebles, 7 spaces; border.

28. Border; 4 spaces, 10 trebles, 3 spaces, 4 trebles, 3 spaces, 7 trebles, 6 spaces; border.

29. Border; 9 spaces, 10 trebles, 2 spaces, 4 trebles, 7 spaces; border.

30. Border; 9 spaces, 22 trebles, 8 spaces; border.

31. Border; 11 spaces, 7 trebles, 9 spaces; border.

32,33. Like 13th and 12th rows. Continue, reversing the rows, making 34th like 11th row, and so on, until you complete the pattern with the 42d row - same as 3d. Make 2 rows of trebles, then the 2 rows for the drawstrings, 2 more rows of trebles, a row of spaces and edge.

Either of these bags may have front and back unlike, if desired: an example is given by the reverse of the last bag described, illustrated on page 47, where a pattern takes the place of the initial, which is sometimes not cared for. The border is the same to the 10th row.

11. Seven trebles, 1 space, 7 trebles, 2 spaces, 91 trebles, 5 spaces, 7 trebles, 1 space, 7 trebles.

12. Seven trebles, 1 space, 4 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 1 space, -:- 7 trebles; work from -:- backward, that is, reverse the directions, then work the initial side, or, if both sides are to be the same, repeat for other side.

13. Seven trebles, 1 space, 4 trebles, 4 spaces, 13 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 1 space, -:- 13 trebles; work back.

14. Seven trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 1 space, 4 trebles, -:- 4 spaces; work back.

15. Ten trebles, 1 space, 22 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, -:- 6 spaces; work back.

16. Ten trebles, 1 space, 22 trebles, -:- (2 spaces, 7 trebles) 5 times, 2 spaces; work back.

17. Thirteen trebles, 2 spaces, 16 trebles, -:- (2 spaces, 7 trebles) 5 times, 2 spaces; work back.

18. Thirteen trebles, 2 spaces, 16 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, -:- 6 spaces; work back.

19. Nineteen trebles, 1 space, 13 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 1 space, 4 trebles, -:- 4 spaces; work back.

20. Nineteen trebles, 1 space, 16 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 1 space, -:- 13 trebles; work back.

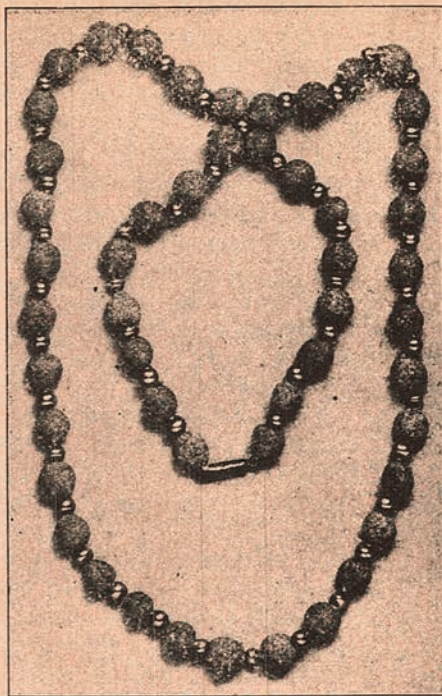
21. Ten trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 4 trebles,

Continued on page 56





This Uses Several Sizes of Paste Beads

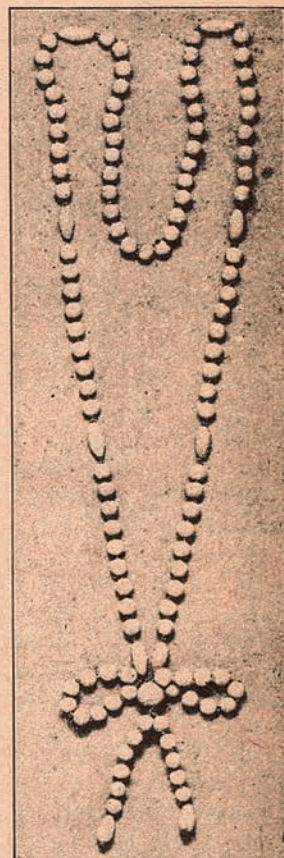


Odd, Pretty, Inexpensive, and a "Wonder-Worker"



A "Spicy" Necklace

By Fannie M. Shaffer



Another Interesting Necklace of Paste Beads

# Necklaces of Seeds and Beads

By ANNA M. JEFFRIES





A Quaint, Delicate Neck-  
lace Made of Seaweed

Perhaps in no field of decorative work has feminine ingenuity found wider play than in the making of beads. The first rose-beads - made from petals of roses - came from California, and their fame quickly spread. Then some quick-witted woman who had learned to model different fancy articles in "salt-and-starch" work, wondered why beads could not be made as well, and discovered that they could; and another ingenious woman found that bread-crumbs could be made to serve the same purpose. Sealing-wax provides yet another material for bead-making; and there is probably no locality where at least one variety of "natural beads" in the form of a seed may not be found. Hence there is no reason why we should not add a generous number of pretty necklaces to our collection.

#### Rose Beads

Five pints of rose-petals (the fresher the more fragrant the beads) are required for one strand. Grind seven times through a meat-chopper, twice with the coarse plate, five times with the plate used for nut-butter. Add one fourth ounce tincture of iron, mold to the size of a small marble, rolling between the fingers, and when slightly hardened pierce with a coarse needle. Let it get very hard and polish with velvet dipped in gasoline. String with gold beads or any that may be preferred. Other blossoms, such as apple, lilac, violet, or any other very fragrant

flowers may be used, adding perfume of the same character, if necessary, as some flowers do not retain their fragrance. If using blue violets, before they harden soak overnight in a mixture of two ounces essence of violets, eight ounces orris-root and one half pint of alcohol. Form the beads in the morning. The beadmaker who contributes this formula states that it is the one she has used successfully many times.



Seeds of the China-Berry, with Small, Gilt Beads

#### Salt and Starch Beads

There are different methods of making the salt-and-starch beads, one perhaps as good as another. Take equal parts, say three tablespoonfuls each, of flour and fine salt, which must be made hot, three tablespoonfuls of water and a little dye such as is used for coloring Easter eggs. Mix the dye with the water, which should be made darker than the tint wanted for the finished beads, stir the flour and water together until not a lump remains, then stir this mixture into the hot salt and work to a paste. Roll out and cut with a small thimble, cut these little circles in two, and roll the halves into beads. By experimenting you can tell just how large a bit of the paste is required to make a bead

of the size you want. A little practise is needed in order to get the beads perfectly round, oval, or of the shape desired, but the art will very soon be acquired. Thread the beads on wire to dry or harden, not allowing them to touch. It is a good plan to make the aperture with a needle of proper size, before slipping on the wire. When dry, remove them carefully, string them on thread to oil - using olive-oil - then fashion them into chains or necklaces according to fancy. These paste beads may be made very lovely, indeed. They may have ground spices added instead of dye - cinnamon, clove, or other, which will give a spicy fragrance, and an odd mottled effect; or water-color or stencil paints may be used. A few drops of oil of roses or violets, or any preferred perfume may be added, the scent corresponding to the tint used for the beads. Should the paste be too stiff, simply add a little more water, drop by drop, or if too moist put in more flour. Another formula, highly recommended by one who has used it: Take two tablespoonfuls of the table-salt, one tablespoonful of cornstarch, and one half tablespoonful of water. Stir these ingredients together, add water-color to give the desired tint and perfume to correspond with the color,

Continued on following page



Made of Crumbs and Sealing-Wax



## NECKLACES OF SEEDS AND BEADS

cook until the mixture is like dough, work, knead, roll out and form into beads. And still another, which requires no cooking: Sift together one large tablespoonful each of ordinary flour and fine table salt; add just enough cold water, a very little at a time, to make a stiff dough, first tinting the water with any desired color, and work well until the salt is dissolved. Use very little of the dough at a time, keeping the remainder covered with bowl or cup to prevent drying. Have the palms of the hands moist while rolling the beads, string the latter on fine wire or something similar, and keep them out of sun and wind while drying.

### Paste Beads

Another method of making paste beads uses gum tragacanth. Soak one fourth pound - or as much as required for the quantity of beads wanted - in cold water until a firm jelly is formed. Mix one tablespoonful of French chalk, finely pulverized, and four tablespoonfuls of powdered orris-root, with any sachet-powder you wish, also in fine powder. Take a portion of the tragacanth jelly on a saucer, add dye or water-color paint to make the desired tint, then work in the mixture of orris-root and chalk until you have a stiff paste, which you should test occasionally by rolling a bead from it.

Beads made from bread-crumbs differ little if any in appearance from the paste beads described: Use fresh crumbs, made very fine; they may be grated or minced in any convenient way. To sixteen teaspoonfuls of the crumbs add four level teaspoonfuls of sachet-powder, finely pulverized. Have ready a mixture of flour and water - two heaping tablespoonfuls of flour to a cup of water, stirred smooth and allowed to stand for a day before using. Mix all thoroughly together, form the paste into a small roll, lay this roll on a smooth board which has been spaced off in equal lengths or divisions - say one fourth inch - and cut the pieces from the roll in exact accordance with these marks. This, by the way, is a convenient method for getting any of the paste beads of uniform size. Roll each bit into the shape of a bead, and proceed as before directed. Color and perfume may be added as to other paste.

### Sealing Wax Beads

While sealing-wax is a more expensive material than either named, beads may be made from it which cannot be obtained otherwise, and which combine very prettily with the paste beads or seeds. A small alcohol-lamp is needed - that from your chafing-dish will serve the purpose - and sealing-wax of different colors. Warm the end of a stick of wax which you wish to use as a foundation until it can be broken off with the fingers, taking a piece as large as you want your bead to be; place this piece on the end of a headless hatpin, and - keeping it warm by the aid of the lamp - work it into the desired shape with the fingers. Other colors of wax, a little of each, may be used to give the bead an Oriental or Egyptian appearance. For instance, if the bead is green, add a touch of yellow, brown and red. When it is finished run the point of the pin through the bead, and it is ready to be used as fancy dictates.

### Seed Beads

As for "seed-beads", they are without number. As suggested, it is safe to say there is something of that kind peculiar to every locality; and a chain made of such "natural product" will be highly valued by a friend who is not familiar with the seeds. Take, for example, the seed of the China-tree. If the berries are ripe and soft they have only to be well scalded and the seeds will come out perfectly clean and free, requiring only to be thoroughly rinsed; if they are dry, or if the seeds were not well cleaned when gathered, they must be boiled in water to which a generous amount of soda has been added. These seeds are about the size of a large pea, and resemble carved or fluted wood, the marks running lengthwise. They are easily strung by passing the threaded needle from end to end. In color they are deep-cream or pale-ecru, and many prefer the natural hue to dye; however, they may be easily given any tint desired by dropping the chain into dye and allowing it to remain until of the color wanted. Then hang them where they will dry thoroughly, and combine them with any beads liked. Strung alternately with rather - small gold beads, such a chain is pretty and simple; two small beads, a larger one and two small, or five small beads may alternate.

Acacia-seeds make odd and pretty

chains. Soak them, letting the water boil if need be, until they are soft enough to be pierced by a needle; then string them, alternating each seed with one, two or three small beads. Tamarind - seeds are used in the same way, as are allspice-berries, and many other berries and seeds, a collection of which from various parts of the country would prove most interesting, and afford a fine opportunity for the display of ingenuity.

The seeds called Job's tears make very attractive necklaces; they are extremely hard - indeed, it is quite impossible to break them by any ordinary means - yet easily strung by entering the needle at the end. In color they are a pearl-gray, lustrous or shining like pearls, and about the size of a pea; some are larger than others, and the two sizes, assorted, may be prettily combined in making a double strand. These beads, too, are accredited with some really marvelous powers. It is said that a string of them around baby's neck will prove a magic-worker in case of teething troubles, and that they are fully equal to amber beads in removing ailments of throat or neck. However that may be, they are very odd, pretty and inexpensive; and may be found in most sections of the country.

All the way from the North Atlantic Coast comes a quaint necklace made of seaweed - or rather of the air-cells which serve to keep certain plants of that family afloat. Dark-brown, almost black in color, and oval in shape, they help to make very odd and attractive chains. Two or three sizes may be used, graduated from small to large, and alternated with three, four or five small glass beads, silver, gold, or any preferred color.

A very spicy necklace, of whole cloves, allspice and small gold beads, may require some description. Remove the blossom end of each clove, and soak both the berries and cloves in water for a day and night to soften them so that the needle will pass through them readily. Use two fine needles and a double strand of silk well waxed.

String two beads on each strand, then a clove, blossom-end downward, two beads, (one allspice- berry, two beads) 4 times, a clove, blossom - end down, as before, then two beads again, putting both

Continued on page 55



# Distinctively Chinese

By NOUVART TASHJIAN

## Adventure in Cross-Stitch Embroidery



For Your Table-Runner Use This Novel Design

•	Light Green
✓	Med'um Green
×	Dark Green
I	Light Brown
o	Dark Brown
-	Yellow
∖	Light Blue
∇	Dark Blue
△	Black
∨	Red
□	Pink

Pattern on page 54

Real Chinese embroidery is perfection itself, so far as regularity and evenness in the placement of stitches are concerned. Especially is this true of cross-stitch, probably the oldest as well as one of the simplest forms of needle-decoration. The stitches are very small, ten or more to the inch, and set with the utmost precision; and there are no knots or ends of threads showing on the wrong side of the work, which is as perfect in appearance as the right side, save that the little upright stitches give a very different effect than the crosses.

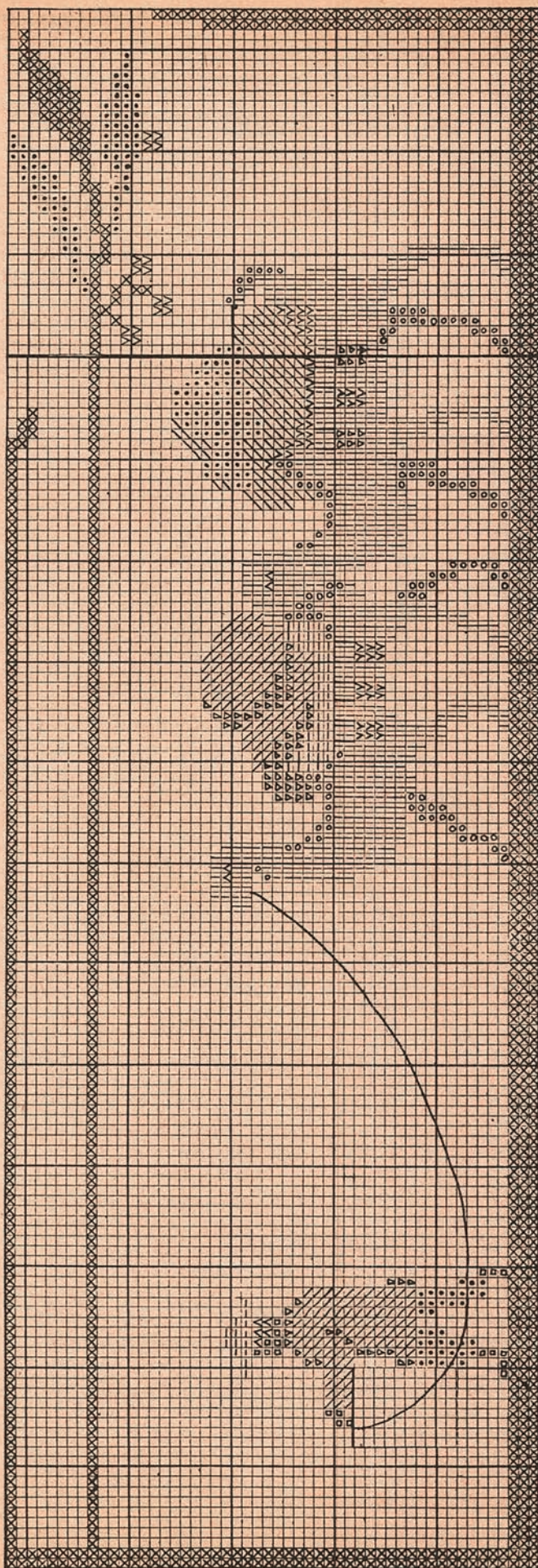
Grass-cloth, light tan in tint, makes a most pleasing foundation for the quaint embroidery, and the ends of the runner are finished with a two-inch hem topped by a line of the simplest hemstitching. Everybody knows just how to do cross-stitch, of course; it really seems quite like carrying coals to Newcastle to say more about it. There are, however, two rules which are sometimes overlooked. One is that

the same stitch-direction should be observed throughout - must be, indeed, in order to secure the smooth, even effect which is the charm of cross-stitch work; there should also be the same tension. Again, each finished stitch, made by the two crossing threads, should form a perfect square, and there should be no space left between them. The work is done over cross-stitch or Penelope canvas, and is as easy to do as it is fascinating, since the chart, with color-symbols, show just how to place each stitch. Simply baste the canvas evenly on the material and work over it, taking care not to catch your needle into any of its threads; then, when the embroidery is finished, you have only to pull out these threads, one by one, leaving the cross-stitched design as perfect as possible. Work one half of a line of stitches first - from right to left or from left to right, as is most convenient - and returning cross with the second half. This gives a series of neat vertical stitches on the wrong

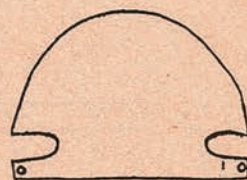
or reverse side, less thread is needed than when each cross is completed at once, and the work is more evenly and quickly done. It is an excellent plan, when several colors are used and rows of stitches are correspondingly short, to have a needle threaded with each color, as used, dropping one when taking another; or, as other workers prefer, to finish with one color before putting in another. So that the two rules suggested are followed, one may safely choose the method by which she attains the best result in the easiest way.

The leading-string is in outline-stitch, done with black, as are the little upright lines attached to the saddlebags. Two strands of embroidery-cotton may be used for working the design with ten cross-stitches to the inch, more in proportion as the size is increased, should this be desired. The work is rapidly developed and very pleasing in effect, and the design unique, hence this latest adventure in cross-stitchery is sure to prove a happy one.





The Chart, with Colors Designated by Symbols, Shows How To Place Each Stitch



## Sweeping Cap

Guaranteed to keep every particle of dust from the wearer's hair, easy to make and to launder, and so dainty that one is sure to be tempted to use it as a "dress-up," this cap makes a delightful gift and a "best-seller" contribution to the annual church fair, as well. It is of lawn, the edge finished with a narrow hem, topped and held by a line of running stitches in blue, using six strands of embroidery cotton. The band or front only is embroidered, in simple stitchery and soft coloring, light green for the leaves, in loop-stitch, and a darker shade for the stems in running stitch, using four strands; the darker shade is also effectively used for a part of the leaves, giving a pleasing diversity, and each leaf stem, save the one at each end, is tipped by a trio of blue loop stitches; the same stitch is used for the flower petals, light rose for those of the first and third, and dark for the second, three strands throughout, and the centers are of yellow French knots. Snap fasteners are sewed at each end of the headband, to hold the cap securely.



needles through these in order to join the strands; :- next string a clove on each strand, this time with the small end turned toward the preceding ones, (two beads, one all-spice-berry) four times, two beads, again two cloves, blossom-ends toward the last beads, two beads, passing both needles through the same; repeat from :- ten times, or until the necklace is as long as desired, and join the ends between second and third groups of cloves, leaving the ends for a pendant.

A little assistance may be needed, too, in making the pretty violet necklace, which requires five sizes of paste beads, gilt-lined glass beads, small size, and pearl beads slightly larger. Commence at the top of chain by stringing the second size (next the smallest) of paste beads, leaving an end of thread; (string three glass beads, one paste bead) six times, then (three glass beads and one paste bead, third size) ten times, (three glass beads, one paste bead, fourth size) seven times, (three glass beads, one paste bead, first size) twice, three glass beads, one paste bead, fourth size, five glass beads, (one paste bead, first size, three glass beads) twice, one pearl bead, one paste bead, fifth size, three glass beads, one pearl bead, three glass beads; returning,

put the needle back through the last paste bead strung, and through all the beads above to the first of the five glass beads, pass through that, leaving four glass beads; string two glass beads, one small paste bead, and make the second drop or pendant like first, the third in the same way, string four glass beads, pass again through the fourth-size paste bead, and string the other half of necklace to correspond with the first, joining the thread securely. For a necklace easily slipped on a clasp is not necessary.

Another very attractive necklace is made of two sizes of paste beads, round, oblong or oval beads and egg-shaped beads, for drops or pendants. Beginning at the top, string one glass bead (gilt-lined), one small paste bead, repeat twelve times, then string :- two glass beads, one oval bead, two glass beads, nine paste beads, each separated by a glass bead, repeat from :- three times, string three glass beads, one large round paste bead, three glass beads, five small paste beads, each separated by one glass bead, another glass bead, one drop, two glass beads, return through the drop and following beads, passing last through two of the three glass beads, string two glass beads, again the five small paste beads, with glass bead between, then the drop, two

glass beads, return as before, passing now through the last of the three glass beads and the large paste bead, three glass beads, :- nine small paste beads, with glass bead between, two glass beads, one oval and two glass, repeat, ending with thirteen small beads, glass bead between each. A representation of a bowknot is made by passing a second time through the nine small paste beads, each side, just above the pendant.

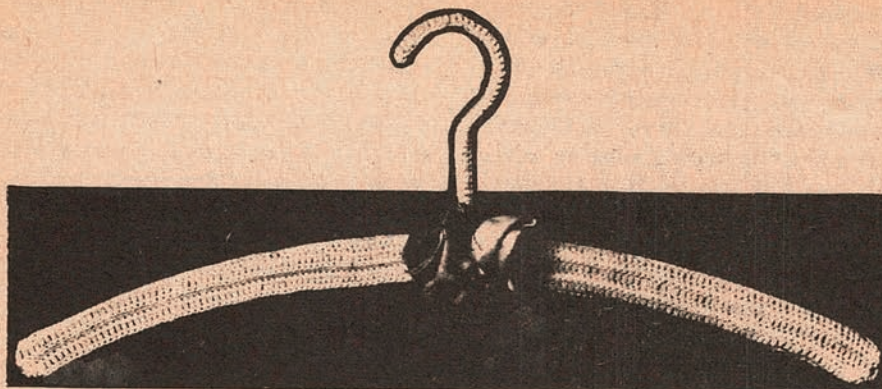
An unusual necklace combines small paste beads (crumb-beads in this case) of green color with sealing-wax beads: Tie a strong thread to a clasp, leaving two equal lengths, and thread a needle on each. String thirteen paste beads on each thread, then pass both needles through a small, gold bead, oval sealing-wax bead, about one-fourth inch long, small gold bead, large green bead of sealing-wax, mottled with gold, and again through a small gold bead, blue oval and small gold; next the two strands of plain beads, and repeat, ending with the group of small gold, blue oval and large green bead, as directed, passing each thread through one paste bead and joining to the other end of clasp.

There is the opportunity for the exercise of much ingenuity in the making of necklaces, which were never more popular.

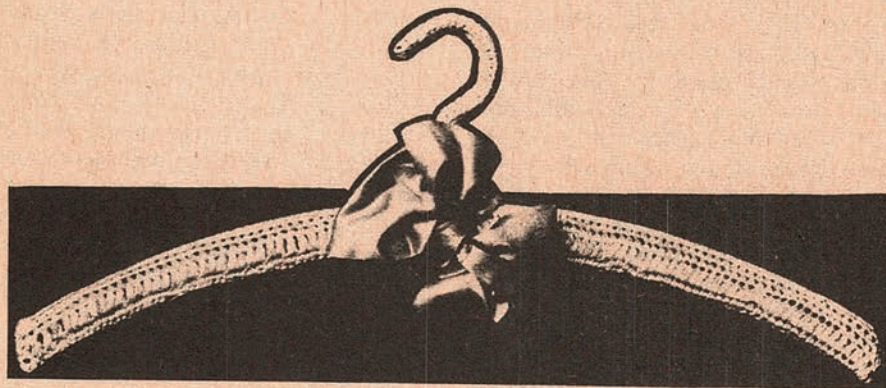
## CAP DESIGN







Crochet-Covered Dress-Hanger No. 1



Crochet-Covered Dress-Hanger No. 2

# TWO OLD FAVORITES

A crochet covered hanger for dress or blouse may be made most attractive by means of a few decorative touches. The covering prevents the slipping of the garment, often so exasperating, holding it easily and securely in place. The wooden hangers are used, and these are quite inexpensive. Use silk finished or perle crochet cotton, white or any delicate color preferred, in rather coarse size. For the first of the hangers pictured, use No. 3, with a hook that will carry the thread smoothly. Make a chain to extend half the length of the wooden piece, or from the hook to one end,

and on this work back and forth, first with a row of doubles, then a row of trebles, alternately, until you have a strip wide enough to cover the bow when drawn over it snugly. Join last row to first, and close the end, using the same thread; if carefully done the joinings will not show. Make the other half in the same way, and join the two in the middle, sewing closely around the base of the hook. Cover the latter in the same way, making a chain of requisite length, and working alternate rows of trebles and doubles; join, slip over the hook, and sew the open end to the cover at base of hook. Instead of making the

cover in two parts, a chain the entire length of the hanger may be made and the work done in the same way, leaving a little space at half the width to slip the hook through. Two ribbon roses with loops of half inch green ribbon form a very pretty decoration; for the roses one may use scraps of silk or satin in any harmonizing colors, one for the center, one for the outer petals; fold through the middle and sew at the edges, having the fold come at the top, and rolling as naturally as possible.

For the second cover, No. 1 perle cotton was used. Proceed as directed, working first a row of doubles along the chain, then a row of doubles in doubles. For the next row, work cluster - or bean stitch, thus: Draw up a loop, (thread over, draw a loop through same stitch) twice, over and draw through all the stitches on needle, closing with a tight chain. This row comes at the front of hanger, when the cover is stretched on. Finish with rows of doubles, and make up as directed, after covering the hook with doubles. In working, take up both veins or threads of each stitch. Tie a bow of ribbon - light blue was used on the model - around the hanger at the hook.



Continued from page 49

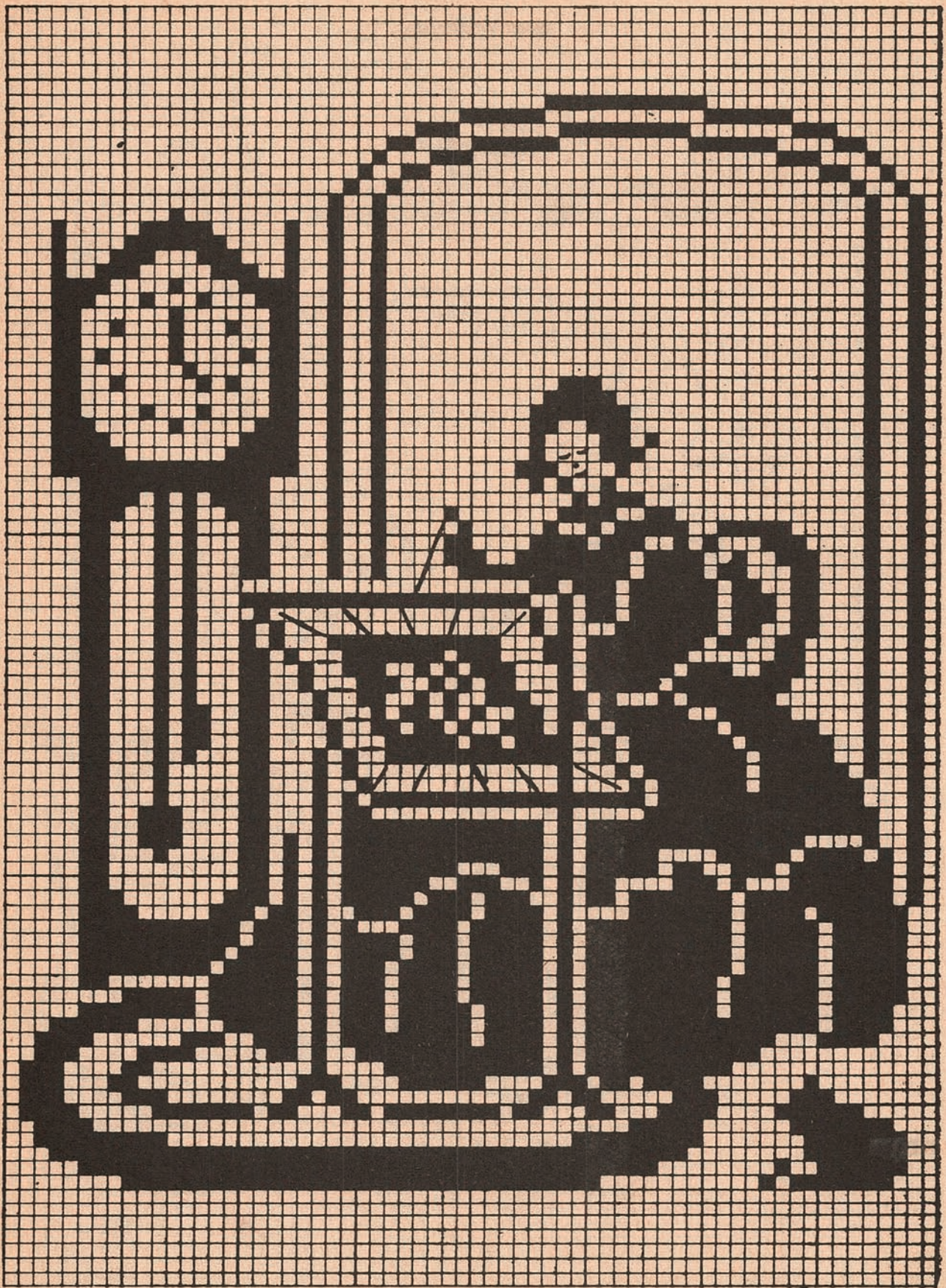
6 spaces, 4 trebles, 1 space, -:- 7 trebles; work back.

22. Seven trebles, 4 spaces, 4 trebles, 1 space, 16 trebles, -:- (2 spaces, 7 trebles) 4 times, 2 spaces; work back.

23. Like 22d. Continue, reversing order of rows, making 24th like 21st, and so on, until you have completed the 42d row, which will be like 3d of border; make 2 rows of trebles, 2 rows of spaces for drawstrings, 2 rows of trebles, 1 row of spaces, and the edge.

These bags may be made longer by adding more rows of plain trebles at top and bottom. As suggested, they are serviceable as well as pretty. Any preferred color may be chosen, to match the gown if desired, and the bag may be lined or not, as desired.











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There are no overnight formulas to making money at home — no easy "get rich quick" schemes — but there are literally dozens and dozens of successful methods of part time or full time home work that are now being employed by other men and women and now YOU may be able to follow suit. "Women's Circle Homeworker" will give you valuable information on all aspects of home work.

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- \* Housewives helping housewives
- \* Pin money projects that pay off
- \* Rackets to watch out for
- \* Factory in your own kitchen
- \* Homework problem of the month
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- ★ Every month a brand new issue of this 48 to 64 page magazine arrives at your home to offer you a host of reader tested recipes, cooking aids, cooking information, short cuts, cooking contests, plus much, much more (see big list of monthly features at the left hand column).
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- Midnite T.V. Snacks to Try
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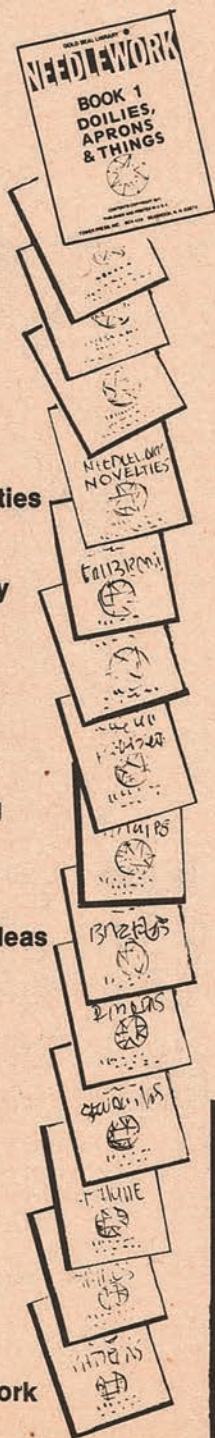


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- Thank heaven for Biscuits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5¢ nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
- Oh women of yesterday!
- Shoe factory work in the 20's
- 1st women's lib — 1910 —
- Durable doll of yesterday



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"Women's Circle Homeworke" magazine is the first magazine, we believe, which will show you how to make money at home on a regular basis. Not only will you be shown various ways to make money — but you will meet women who are already doing this and who will give you valuable tips on how you can do this too. Various other columnists, authorities, will help in many ways. More important, you will be warned of many pitfalls which befall the ambitious homeworke. There are countless rackets which prey on women; you will find out what they are.

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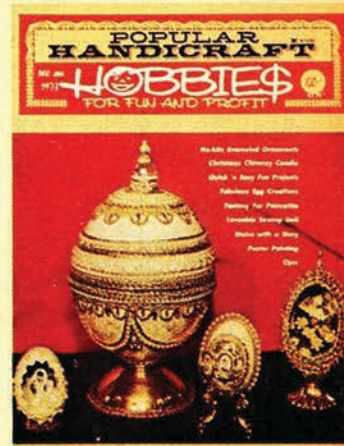
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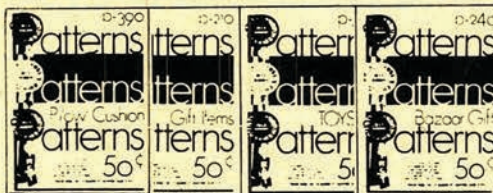


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- Candlemaking for Fun and Profit
- Join the Craft Craze
- This is Wood Carving
- Wall Grapes
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- Wood Burning
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